

HIT PARADER

RAY DAVIES &
THE KINKS

35¢

CDC

JUNE 1970

A CHARLTON PUBLICATION



EXCLUSIVE ALL THE WORDS TO HIT SONGS

HOW CAN I FORGET

MELTING POT

MY HONEY & ME

BREAKING UP IS HARD
TO DO

IF I WERE A CARPENTER

DOWN IN THE ALLEY

GOT TO SEE IF I CAN GET
MOMMY
(TO COME BACK HOME)

ALWAYS SOMETHING
THERE TO REMIND ME

THANK YOU FA
LETTIN ME BE MICE ELF
AGIN

PSYCHEDELIC SHACK

RAINY NIGHT IN
GEORGIA

HOLD ON

WALK A MILE IN MY
SHOES

MOON WALK PT. 1

NO TIME

EVERYBODY IS A STAR

(HEY THERE) LONELY
GIRL

I'LL NEVER FALL IN LOVE
AGAIN

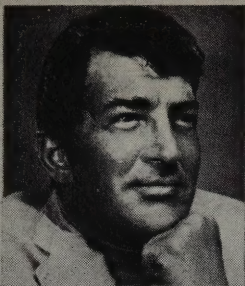
VOLUNTEERS

WONDERFUL WORLD,
BEAUTIFUL PEOPLE

PLUS:
ERIC MERCURY
SPIRIT
JOHN MAYALL
JOHN SEBASTIAN

HARRY NILSSON'S TALKIN' TEN YEARS AFTER KING CRIMSON

DEAN MARTIN I TAKE A LOT OF PRIDE IN WHAT I AM



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THE BEST OF BILL COSBY



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Any 12

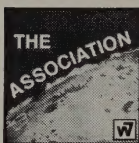
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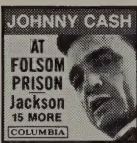
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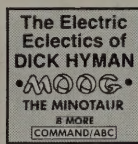
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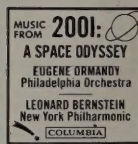
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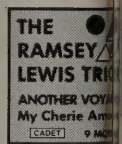
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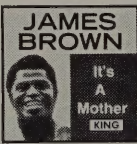
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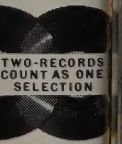
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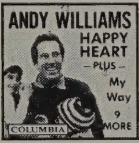
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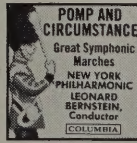
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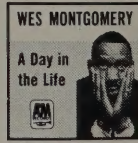
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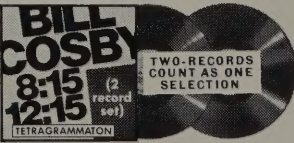
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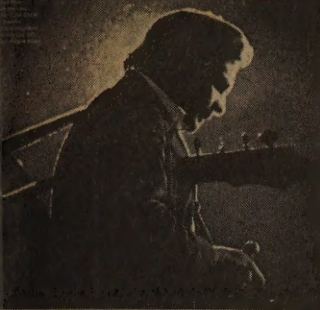


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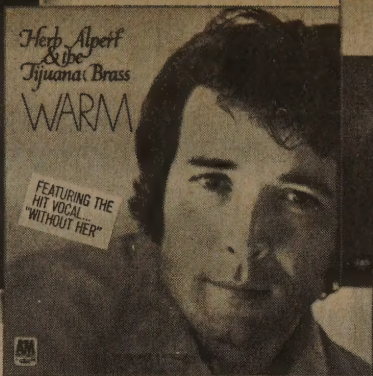
JOHNNY CASH AT SAN QUENTIN



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Herb Alpert
& the
Tijuana Brass
WARM

FEATURING THE
HIT VOCAL
"WITHOUT HER"



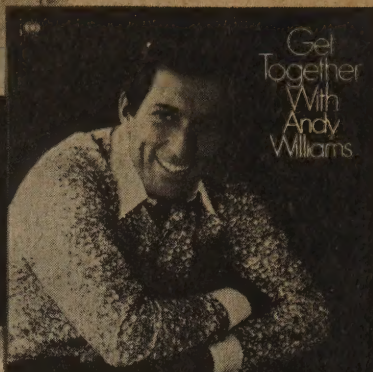
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I GOT DEM OL'
KOZMIC BLUES
AGAIN MAMA!
JANIS JOPLIN



181222

Get
Together
With
Andy
Williams



183202

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and handling

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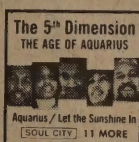
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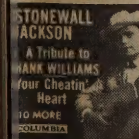
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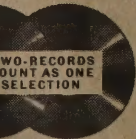
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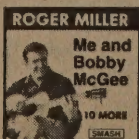
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| <input type="checkbox"/> Broadway and Hollywood | <input type="checkbox"/> Jazz |

Name..... (Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

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247-6/71

hit Parader....

JUNE 1970

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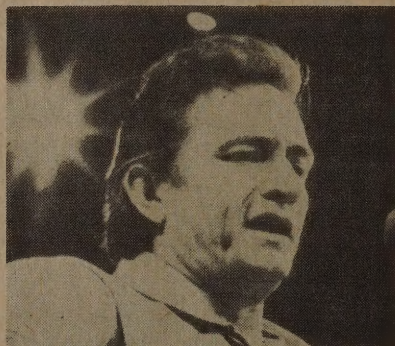
PARADE OF SONG HITS

•PSYCHEDELIC SHACK



By The Temptations

IF I WERE A CARPENTER



Johnny Cash & June Carter

I'LL NEVER FALL IN LOVE AGAIN



By Dionne Warwick

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HIT PARADER is published monthly at Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1970 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$3.50 24 issues \$6.50. Subscription Manager: Anna Mae DeLuca. Volume 29, No. 71, June, 1970. Authorized for sale in the U.S. its possessions territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418 and accompanied by stamped self-addressed envelope.

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**OVER 35
TOP TUNES
.....
COMPLETE
SONG INDEX
ON PAGE 28**

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NASHVILLE BEAT

by Tex Clark



Tex Clark

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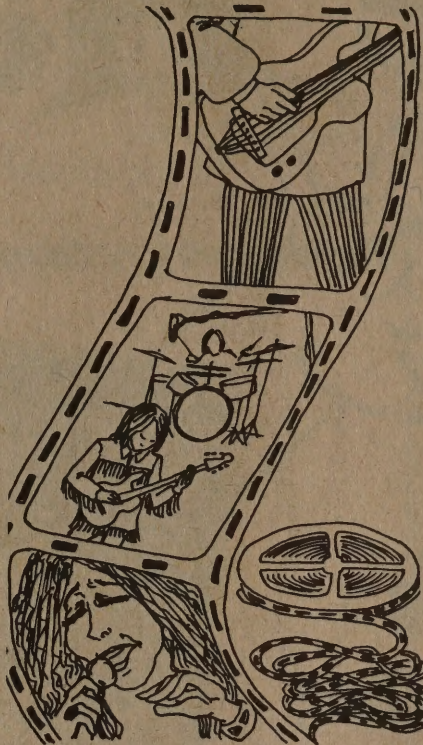
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the scene



Light Shows And Art

Is the light show you see behind such groups as Jefferson Airplane or The Grateful Dead really art or just a lot of psychedelic images? Has Joshua White, whose light extravaganza can be seen at the Fillmore every show, really developed something we can call art or is he just playing with slide projector?

Last year painter Glenn McKay, noted pianist Raymond Lewenthal, and The Whitney Museum in New York took a major step towards establishing the rock light show of today as art. They presented an evening of light in motion using Jefferson Airplane as a backup group to Glenn McKay's light show, Headlights. From this beginning, the discussion of light show as art has developed. During the next few issues of Hit Parader we will be discovering some of the attitudes of light show men including a lengthy interview with Joshua White and his staff.

"The light show, and I must make it clear that the term is obsolete, is legitimate art form, like painting," explains McKay, who was an artist working in oils before he set up a screen and started painting in projected light. "Therefore, it must contain certain basic elements: composition, form, color, movement, plugged into the basic rhythm pattern or melody."

This 'basic rhythm pattern or melody' is what has made the light show a part of today's pop music scene. Every major pop concert features a huge screen set up behind the group playing which projects varying, mostly abstract images for the audience to watch while they listen to the music. As the group plays, their 'beat' is used as a point of reference for the lights. A fast tune usually means quick, gaudy, pulsing images; a slow tune brings moody colors and soft flowing abstracts to the screen.

The Joshua Light Show, a feature attraction at the Fillmore East rock palace, is perhaps the best known show along with McKay's. While McKay projects on the screen from the front, exactly like a movie projector, Joshua employs a rear projection technique with no images repeating themselves more than once on the screen.

"My lights create for the viewer a moving painting which, by bringing together sight and sound, will be experienced by you simultaneously with its creation. Instead of brushes, we employ liquid projections, form loops, and hand painted slides. Plus time. Often we will measure that time with music; sometimes the forms will move independently with a rhythm of their own. Our painting is not programmed. It comes to you live, shaped by the feeling and intuition of the moment."

"As workers in a new form," McKay added, "we are free to create without the restrictions of history and comparison. We paint light for the sheer joy it gives us."

Besides McKay, noted pianist Raymond Lewenthal has also come to appreciate today's rock light shows. At the Whitney exhibition he presented two selections by Scribin and one by Franz Liszt; all three originally written for lightshows one hundred years ago — which then consisted of colored lights on the organ keyboard. Mr. Lewenthal chose the works he played because he believed that they would have meaning when performed in collaboration with today's light shows.

And the Jefferson Airplane? They were at The Whitney to backup Glenn McKay and to provide a few sounds to the event in general that kept reminding the art connoisseurs that light shows were nurtured by today's rock musicians and fans.

In the next issue, we'll get even further into the light show when we rap with Josh White. Also, if their is enough reader interest, we'll be telling you how to construct some light show equipment at home. If you'd like to read about that kind of thing, drop us a line here at Hit Parader. □ Doug Thompson

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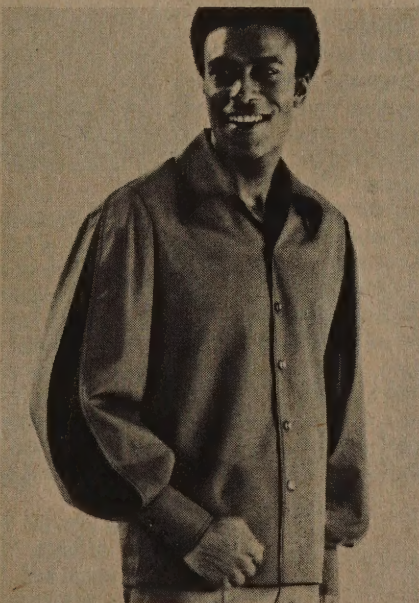
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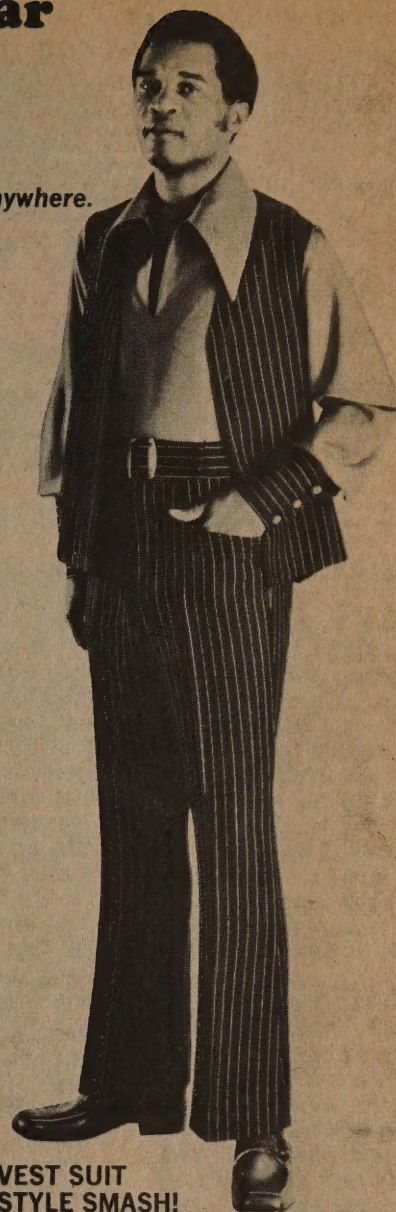
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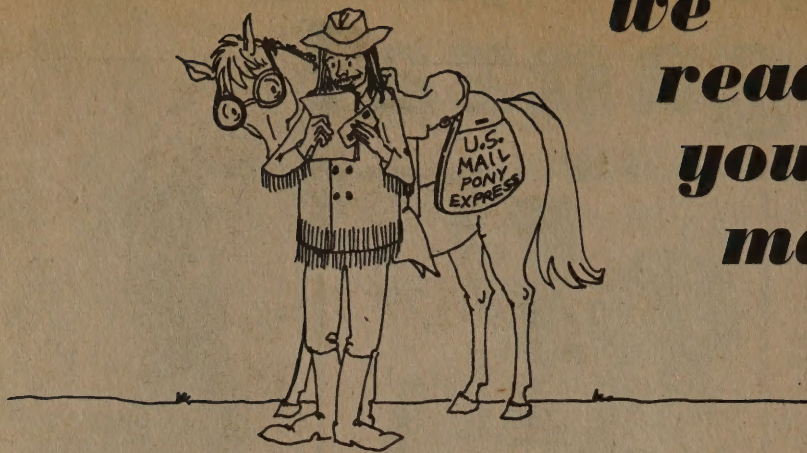
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Dear Editor,

I want to thank you very much for your articles on The Rolling Stones. Your January article was excellent and the pictures were unique.

People don't seem to realize how hard it has been for The Stones getting started, fighting for their rights in both the pop and the straight world, economically dying out, and now rising to the top of the rock world once again. Their music has always been looked upon as something to dance to or as an object of criticism and cheapness by critics. Never have they given thought to the early r&b sounds which were the first masterpieces of the Stones. Although their sound was not in touch with the music scene of the time, they played it, mastered it, and finally had it accepted by the rock world. They rose to stardom with no haste starting the revolutionary rock scene and making a concert something to become a part of. They exhausted themselves to a point where they had to quit the touring scene. Quitting the touring scene led to a great enemy, society. Although they had become the most controversial group in the world, the Stones wanted to live their lives without the hassle they received from the British and American middle class. They were smeared, and I mean smeared, over the front pages of newspapers....At last the Stones did something for themselves in the form of "Their Stantaic Majesties Request", perhaps one of the greatest musical albums ever released. The fans could not accept the Stones doing something for themselves and the Stones were again shoved aside. A year of solitude from the rock scene produced Jumping Jack Flash and saw the Stones' musical revival much to the delight of fans and despair

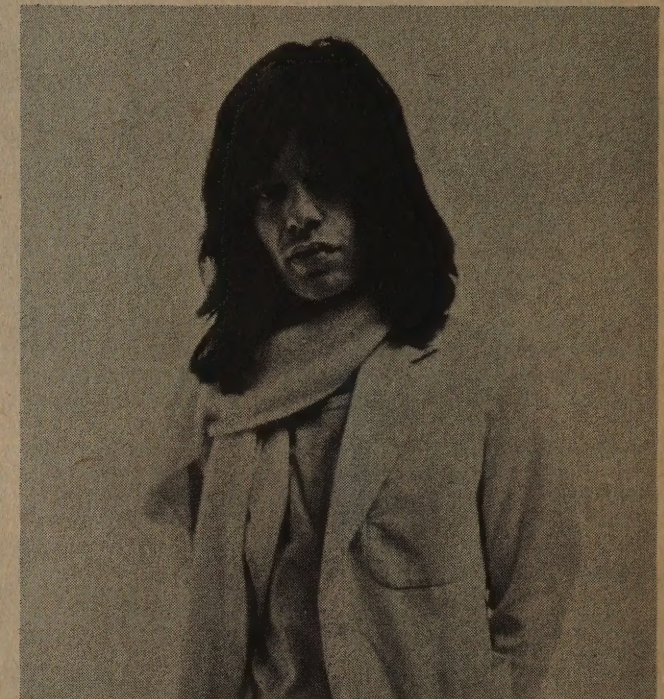
of the adult world. This was followed by *Beggars Banquet*, the long awaited album. This album placed the Stones where they belonged, at the top of the rock pile. Two noticeable cuts, being with *Sympathy For The Devil* and *Stray Cat Blues*, showed the Stones capability in being able to produce a song showing their depth and supremacy in cutting a song which parallels and perhaps even surpasses any of the greatest Beatle songs, (*Sympathy For The Devil*), as well as a song which demonstrates the Stones as the Kings of the r&b scene and leaves one with the impression that Jagger invented r&b (*Stray Cat Blues*). Again there was a lapse of time and everyone was shouting where are the Stones. Zap...*Honkey Tonk Women*, *Through The Past Darkly*, *Let It Bleed*, *One Plus One*, *Rolling Stones*, *Rock And Roll Circus*, *Performance*, *Hyde Park*, *Ned Kelly*, and the greatest American tour in the history of rock and roll. The Rolling Stones are here, they are now, they are restoration of the music scene, they are the most accomplished musicians of our time, and they are starting over again, doing the same things only professionally and with total experience. Music world, don't blow it this time, give them a chance.

Gred Couillard
Winnipeg, Canada

Dear Editor,

What is this thing of everyone writing in and saying, 'so is the best guitarist, drummer, etc., and you can't compare him to anyone cause he's the best'.

Hasn't it occurred to anyone that when any artist reaches a certain



proficiency on his instrument, bickering over who is better is really senseless. They're all so great that ranking is really superfluous.

In the words of Eric Clapton, as quoted in *Hit Parader*, "But there is no such thing as a best guitarist. Because if I had a lick that was better than Beck's then Beck would have a lick that was better than mine. And Hendrix is better than all of us anyway."

See what I mean? Really, it's all a matter of taste. Who you like best, not who is best. Quit arguing and groove to everyone, there's so much to hear.

Curt Seifert
Ames, Iowa

Curt,

I agree, there really is too much to hear in today's music to spend our time arguing over who is better than who.

Richard

Dear Editor,

Recently I was lucky enough to see John Sebastian walk onto the stage of a small club in Washington, D.C., cast his magic upon the audience and leave them yelling for more when he left. It was like the crowd would have stayed and listened all night if John would have played that long. His musical genius and personal honesty are overwhelming and I feel that quite possibly Mr. Sebastian is finally being recognized by someone other

than his fellow musicians and might add quite deservedly.

Danny W. Wheeler
Roanoke, Virginia

Dear Editor,

Your "We Read Your Mail" column is evolving into a genuine bummer. It seems that a percentage of the people writing in must radiate their hipness, perhaps to convince themselves through your medium.

The Clapton, Hendrix, Beck and Page battle seems to rage on issue after issue. Hendrix is faster than Clapton but Clapton is superior in improvisation and so on and so on. Curious, no one to date even mentioned Johnny Winter. Enough said.

I can really appreciate sincere and constructive criticism as well as intelligent comparison but criticism for the sake of ego-tripping is futile and a general pain. So please, let us cut the deadwood out of the letters column or go back to a one page format once again and use the extra page for record reviews.

Gabor Szigeti
Vancouver, B.C.
Canada

Dear Editor,

About a year ago, I was just getting started in buying underground albums and the sounds were great. Unfortunately, I knew of no magazine that featured these groups, only those sick pieces of trash that gave me some good laughs. To date, HP rates near the top as the best source of info about the progressive sound, as well as Rolling Stones. I especially like the reader's column and Platter Chatter.

I hope you do a story on the New York Rock and Roll Ensemble. Their first album is great, a good example of classical-type rock music. I agree in your readers' views that the Rolling Stones, who I consider the number two group in the world, are largely under-rated. They, more than any other group or person, have played white-blues as it should be played, from their first album to "Beggars Banquet". Another great album that I think has been neglected, without reason, is "Axis: Bold As Love" by the Jimi Hendrix Experience, and I hope you will do a story on what's going on in that group lately.

Thanks for your time in reading this letter, and I hope your magazine continues to bring out the best in the ever-changing talent-rich scene of rock.

Waldemar Traczyk
Chicago, Illinois



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ZAPPÉD

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By "Zappéd," we refer, of course, to the lovely Frank Zappa and his merry men. Ever since Zappa got into his own labels (Bizarre and Straight), together with an assist from us (Warner/Reprise), we've watched him pile curiosity next to offense, and offer one uncommercial delight after another.

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Dear Establishment Freaks,
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HARRY NILSSON'S TALKIN'

What's your favorite American group?
John Lennon blinked, looked up at the television cameras and said, "Nilsson".
Boom.

Another couple people got onto the music of Harry Nilsson.

"Midnight Cowboy" premiered in New York City and as the film began a soft, friendly voice sang Fred Neil's "Everybody's Talkin'".

Bigger boom.

Nilsson is on his way up the charts.

"I Guess The Lord Must Be In New York City"

Boom, boom.

Harry Nilsson's story begins long before John Lennon or Derek Taylor or The Monkees — all of whom have pushed him a little farther along. It begins in a bank, writing songs on the side. It begins on the West Coast where a young man with talent and a sense of responsibility to himself and his world got himself ready over a period of five years to join the general music business flow as a major talent.

Harry was in New York recently and the conversation went like this:

HP: Today we're here with Harry Nilsson who I last saw on "Playboy After Dark" and I'm sure he's done other things. But that was it huh, that was your one television appearance, you sang your song.

HARRY: I made four television shows, to taste it, see what it was like and that was one of them and since then I've stopped doing them.

HP: Completely and forever?

HARRY: I don't know. Who knows, I haven't been there yet.

HP: You remembered all the words on the Playboy show to "Skidoo". Was that live or was that lip sync?

HARRY: That was live. It just happens that in writing that particular thing it was really a lot of work so it stayed with me longer because it was four minutes of peoples' names and their jobs....so it was trying to write a melody to encompass the names and the jobs to make it come out rhythmically and in rhyme you know it was a very difficult thing so you spend a lot of time with it... and I became very familiar with the cast and the crew of the movie.

HP: Now you just said a horrible thing, you work on songs! You mean they just don't come to you, I mean you're walking down the street and...

HARRY: That's work, walking down the street is definitely work. It's a combination of both, ideas come quickly and occasionally I've written a song, as a matter of fact, the best song I've written I think was written in less than a minute...but ah but many times you write the body of it, the main part, the idea, what it is that appeals to you out



"I made four television shows to taste it, see what it was like and that was one of them and since then I've stopped doing them".



"...the best song I've written I think was written in less than a minute...."



"...the idea for working at the bank was to provide myself with a comfortable living until I could do so doing what I wanted to do more which would be writing and singing".



"I think one thing to consider before we throw out commerciality and give it a bad label, there is something to consider about commerciality and that is that it has to do with public acceptance...."

of all the stuff to chose from you knowand ah it will take time developing and expanding it and getting it correct, it is work. And there is design to it and of course it's in search of a certain order of things musically.

HP: What's your favorite song that you wrote in less than a minute?

HARRY: It's a new one naturally (laughs), it's called "Think About Your Troubles".

HP: Speaking of troubles and speaking of thinking....you began by working for a living in a very honest reputable way and then you carried it on into a more artistic field. Could you tell me a little about the experience of going from one to the other? In relation to the people you knew at the time.

HARRY: I was working at a data processing center for a bank in Van Nuys, California and I worked in data processing for seven years and the last five of which I also spent on a time sharing plan with the music business. I'd work in the day time and hussle songs and at night work at the bank. And when I left I was a supervisor in charge of a shift and I had made friends in the five year period. You don't hang out with five people for all that time and not get to know them. So ah I still maintain contact, we see each other, it's just a part of me.

HP: Now what about those five years when you were writing songs, did anything come of any of that.

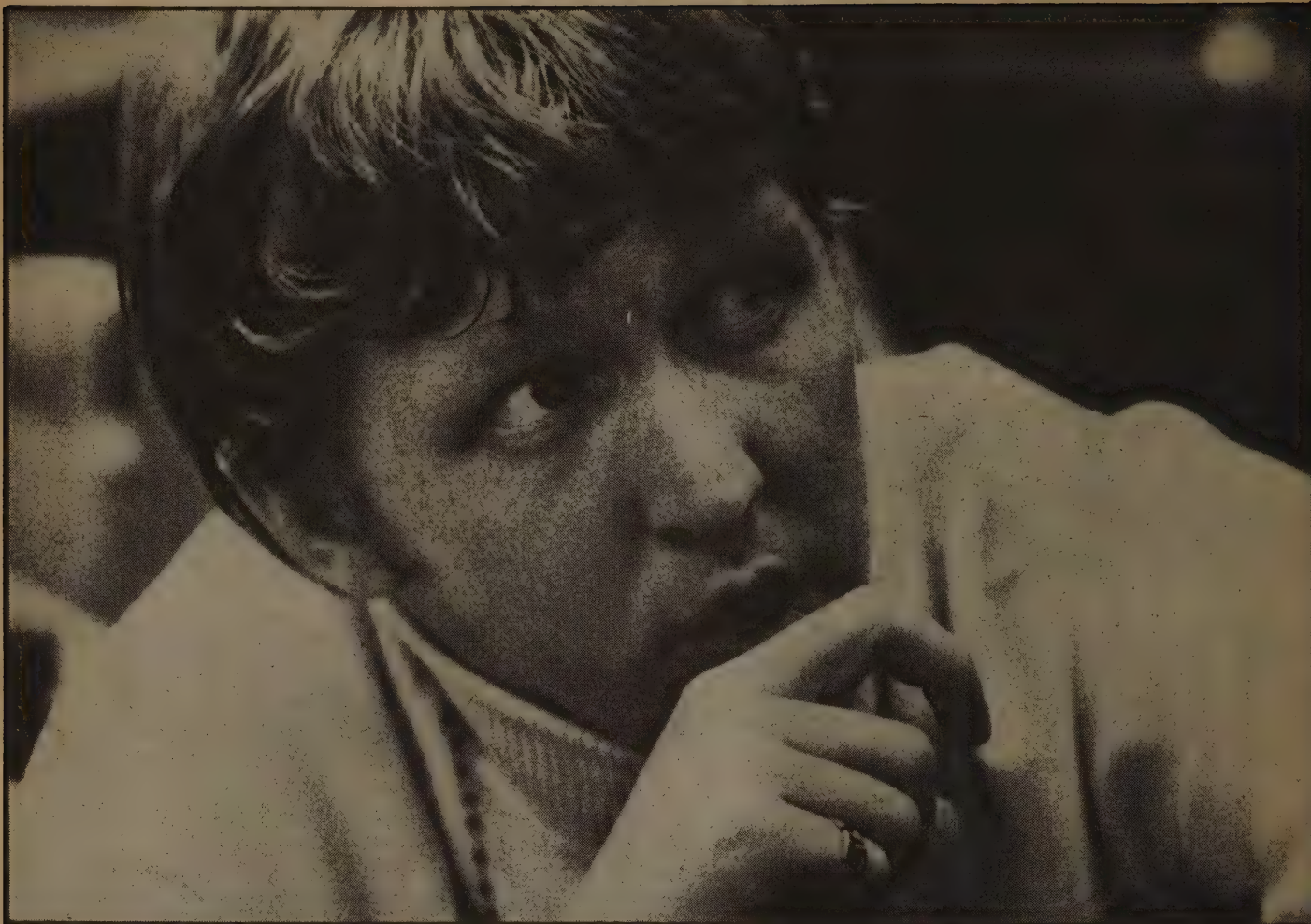
HARRY: Yeah, I got a promotion at the bank (laughs). Yeah, at the end of the five years when I left the bank I had my income for the next three years secured at double what I was making at the bank plus I had a bonus waiting for me of about \$40,000 for the Monkees so I was set...the idea of working at the bank was to provide myself with a comfortable living until I could do so doing what I wanted to do more which would be writing and singing. I chose to work at the bank rather than work in clubs because the club scene, the whole idea of working in clubs frightened me too much, I didn't feel as if I belonged in it so I didn't do it.

HP: There's something about the West Coast and doing things on the West Coast that scares me. I have no qualms about New York City and going out and trying to sell a green elephant to the man on the corner or whatever....but the West Coast, it seems like there are so many people trying to do so many things, you know, some of them successfully, some of them never successfully... what's the process, how did you get to the point where you had a recording contract and a first album?

HARRY: Well, the recording contract came about originally, that was the first company I signed with. I was sitting in an office, I should go back a little further just to show you how I got to the office if that's of any interest.

I met someone who was on the outer fringe of the music business. And that's always the way it happens, the same

Nilsson sees a good song as having "longevity, public acceptance, and degree of difficulty".



story about everyone. You meet someone who's connected with it and you hang around a little bit and pretty soon you become connected with it and then progressively just move upward or downward whichever the case may be (laughs) but within the framework of the music business because you've now made contact and opened the door. I did that and waited for someone to come in and offer me a contract. And one day someone came in looking for a singer to sing a song he'd written and I was there. He asked the secretary if she knew of any singers and I was sitting in the office and she said 'yeah him' and so we recorded the song and I put a song of mine on the back side, I'd just started writing you know, and he took the product to Mercury and Mercury liked the singer and the wrong side so they offered me....so they said we'll cut the records and we'll give the guys some money for bringing him here and so the guy took it and I was signed with Mercury and six months later we made one record and put it out and it sold about one copy I think. That was it.

HP: Does Mercury have a lot of material on you or just that one record?

HARRY: That one record.

HP: Now, Nilsson House Productions, your own company, you're producing your own product and you're also going to be involved in producing other products for Warner Brothers?

HARRY: Yeah, that's right, and RCA.

HP: One of the press releases said a comedy album, what exactly are you up to.

HARRY: It's sort of a...I hate to refer to it as a comedy album because it implies laughter built in, but it's a comedic album you know. It deals with humor, it's satire, it's more of a satirists album, there's no audience, so therefore there's not the intimacy of feeling of a club album of a Bill Cosby album or something. And we're using effects, sound and music, to impliment Bill's ideas. Bill Martin is the name of the fellow.

HP: Have you heard the Murray Roman album, "Blind Man's Movie"?

HARRY: No I haven't heard it, no.

HP: 'Cause he combines the use of stereo, music, canned laughter in itself as a joke....and it's really a great album to listen to for that reason.

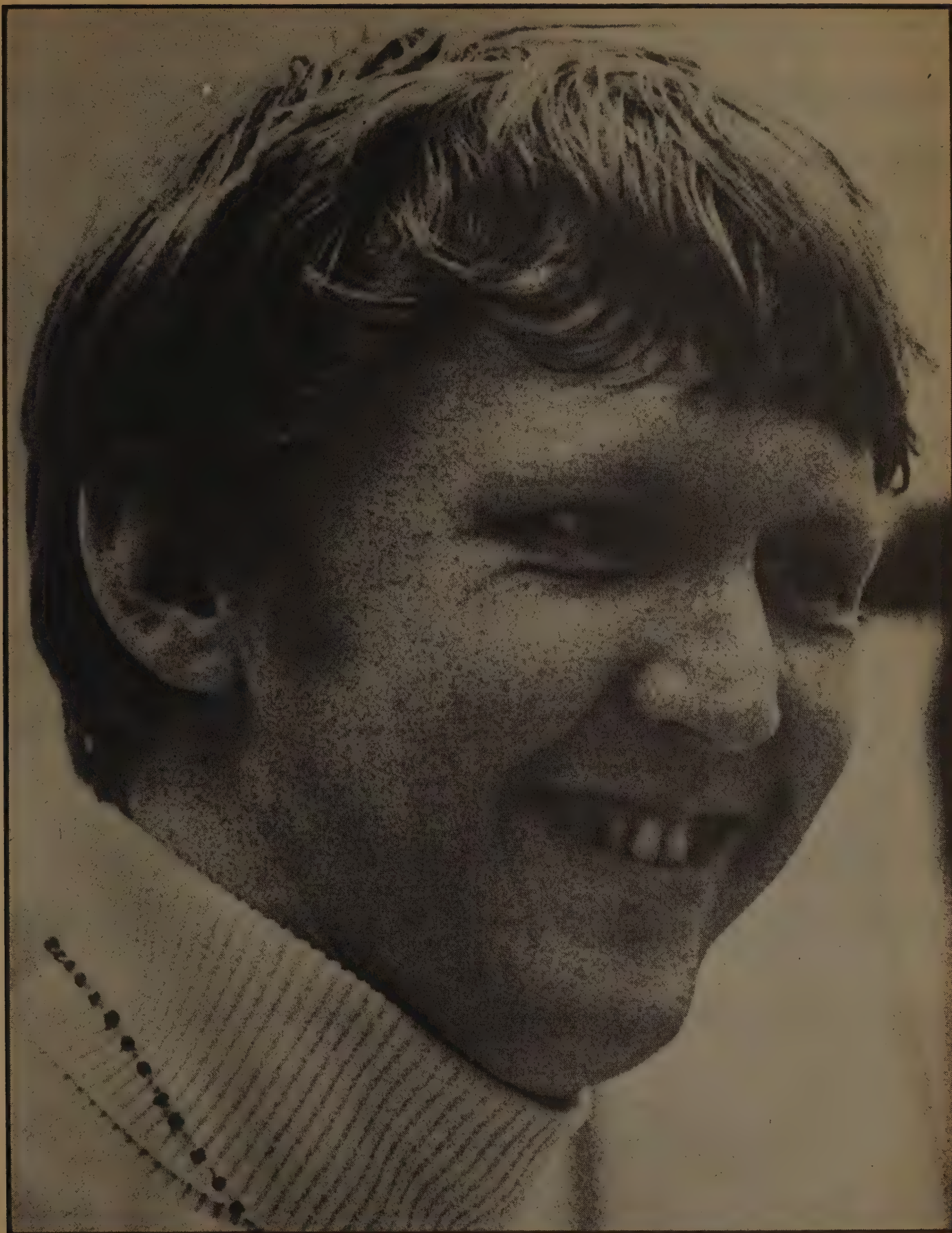
HARRY: That's what we're attempting to do exactly and Bill is sort of ah, he's a cross between a Will Rogers and

a Lenny Bruce leaning more towards Will Rogers and Mark Twain, than Bruce. Murray Roman leans more toward Bruce obviously. Bill is I don't think a controversial person, he's very non offensive, he tries not to offend anyone and his humor is very general but humorous and intelligent....he has the ability to nail things down, describe something so ah someone will know exactly what it looks like when he walks into the room, that ability you know, and that's coupled with a humorous sense that should be recorded by someone (laughs).

HP: Are you going to have a Nilsson House Productions with a gong at the end.

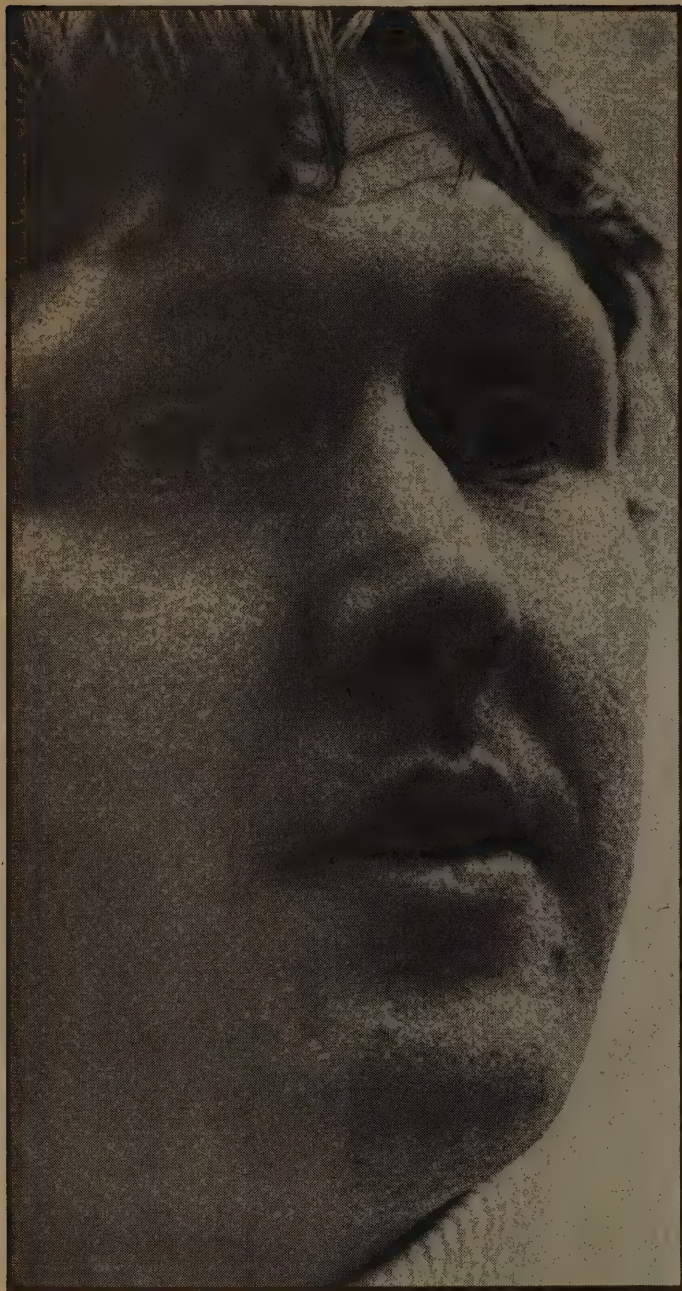
HARRY: Makes gong sound.

HP: As far as your own music is concerned, I have favorite things like "Mrs. Richland's Favorite Song" is one of my favorite songs....now when you write your own material there is a quality to it which is very personable....something like somebody whispering in your ear and saying things to you through the music....probably partially because of the lyrics and partially because of the type of melodies that you write....sometimes not incredibly catchy but always memorable and fitting which is much

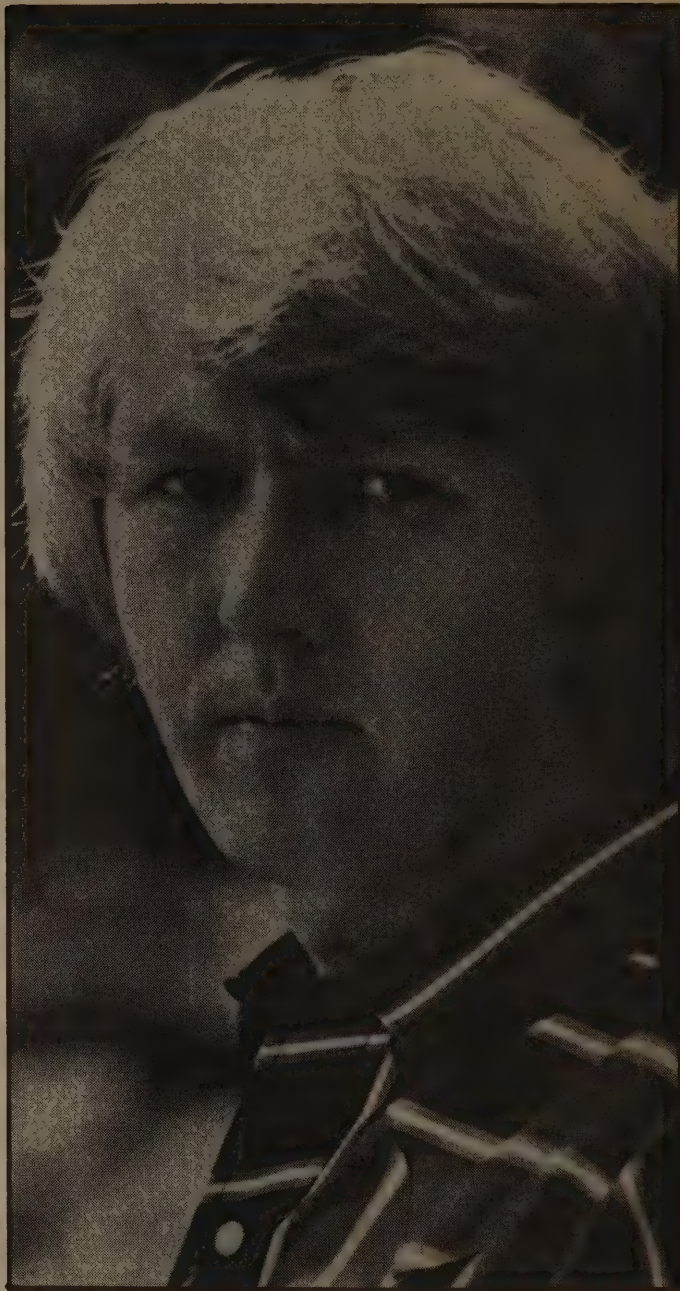


"(Top 40) reflects the general attitudes of the public at the time which is a great gauge to what people are like now".

"...songs will start from either a group of chords on piano or a group of words or phrase of idea which lends itself musically. . ."



"I was working at a data processing center for a bank in Van Nuys, California. . ."



more important than writing something which....does that mean you're opting for hit records?

HARRY: That means it's nice if you have them. I think one thing to consider before we throw out commerciality and give it a bad label, there is something to consider about commerciality and that is that it has to do with public acceptance which is one of the three ingredients necessary to write a good song. To qualify it as being good. It should have longevity, public acceptance, and degree of difficulty.

And I think public acceptance can either be denied or put down because I think it's a part of that. And that comes

through commerciality to a degree. There is commercialism, which is something else again.

HP: I happen to think that the top 40 is more important than the top albums, because the top 40...

HARRY: It reflects the general attitudes of the public at the time which is a great gauge to what people are like now.

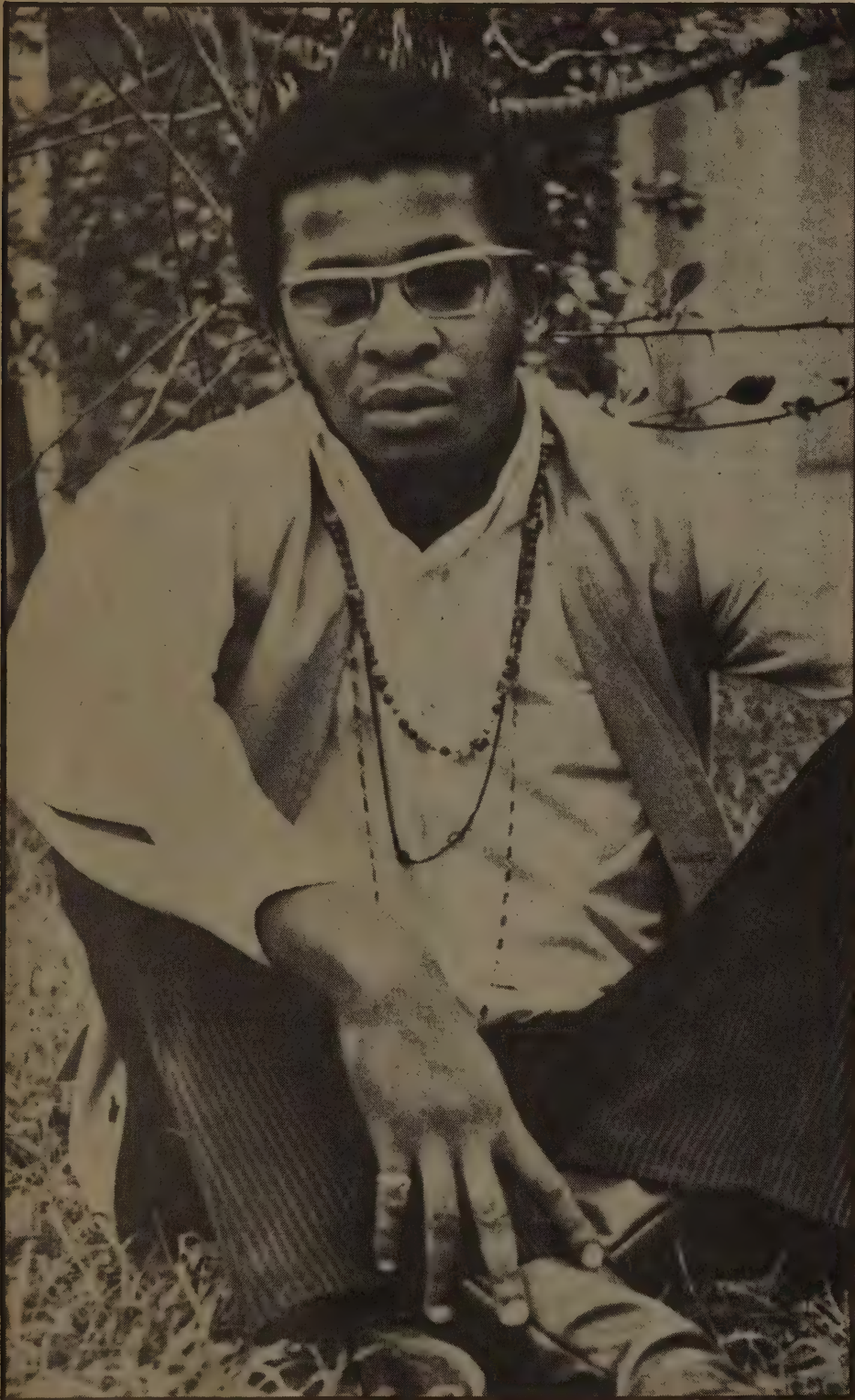
HP: When you write a song, exactly what is the process, is it a thinking process first.

HARRY: It's a thinking process but it's a question of chicken and the egg, you know whether an emotional experience stimulates an idea or the idea stimulates an emotional experience which in

turn stimulates creativity. I don't know you know but generally songs will start from either a group of chords on piano or a group of words or phrase or idea which lends itself musically because it sounds good, the rhythm of it or whatever. Usually I'll start with that. I'll be at the piano playing and something will sound right, and you'll react to what sounds right. You didn't design it to sound right, it just sounds right and you can judge that after the fact, after its come out you know, so it happens and you judge it and then you accept that which you judge good enough to accept in the body of the song and build from there. □ Questions by Richard Robinson.

ERIC MERCURY...

The Electric Blackman



"I went to California with Blood, Sweat, & Tears and they backed me on a demo record. But nothing happened".

Canadian vocalist Eric Mercury was born the seventh son of a seventh son and he believes he has already enjoyed the good luck to which seventh sons are traditionally heir.

"It's happened to me on several occasions. Just when I needed something, when things were going bad, something good just happened," Eric explained.

"When I came to New York a year and a half ago and didn't know anybody in the music business, I ran into David Clayton Thomas, an old friend I hadn't seen for years. He introduced me to the guy who was managing Blood, Sweat & Tears at the time and he became my manager. He supported me for months while I was getting my music together. I went to California with Blood, Sweat & Tears and they backed me on a demo record. But nothing happened.

"I felt bad about taking his money because he was so busy with his other groups he didn't have time to help me with my career. After about nine months I told him I was going on my own again.

"Then a friend introduced me to Gary Kannon, who became my producer and brought me to Avco Embassy Records. The record company is behind me and my manager and booking agency have been putting us into clubs all over the country.

Eric's success has to be attributed to more than just luck. Audiences, musicians and critics who have seen him or have heard his debut album, "Electric Black Man", are unanimous in their praise. But Eric has such a unique style that every listener hears something different.

"Psychedelic soul" and "blues/rock" are two definitions the critics have come up with. But in addition to being a very exciting performer, Eric is a subtle and poetic interpreter of song lyrics.

"Not only is his music a powerful, driving big band sound, ingenious, but his lyrics are subtle, provocative and stirring," wrote one reviewer. "As a painter of word pictures, Eric Mercury has a precise eye for detail. His words are honest, pure, simple without being simpleminded. His powerful, intense vocals bring his message across many times over."

Eric began attracting attention when he opened at the Cafe Au Go Go in Greenwich Village with a dynamic seven piece band. Jimi Hendrix, Richie Havens, Blood, Sweat & Tears, Steve Stills, Odetta and many other musicians began dropping in to listen and enjoy.

Like most "overnight discoveries", 25 year old Eric has paid his dues. He sang in "millions" of groups in his native Canada for nine years before he achieved his current success.

Eric's distinctive style reflects the many kinds of music he listened to and performed in Canada. Sitting on a piece of plywood in the basement of a friend's record store in Greenwich Village, while his album played over and over again upstairs, Eric traced his musical roots.

"I come from a very large family and they used to play blues -- it wasn't even rhythm & blues back then. It was 'Don't roll them bloodshot eyes at me'. I remember hearing that kind of music even before I could talk."

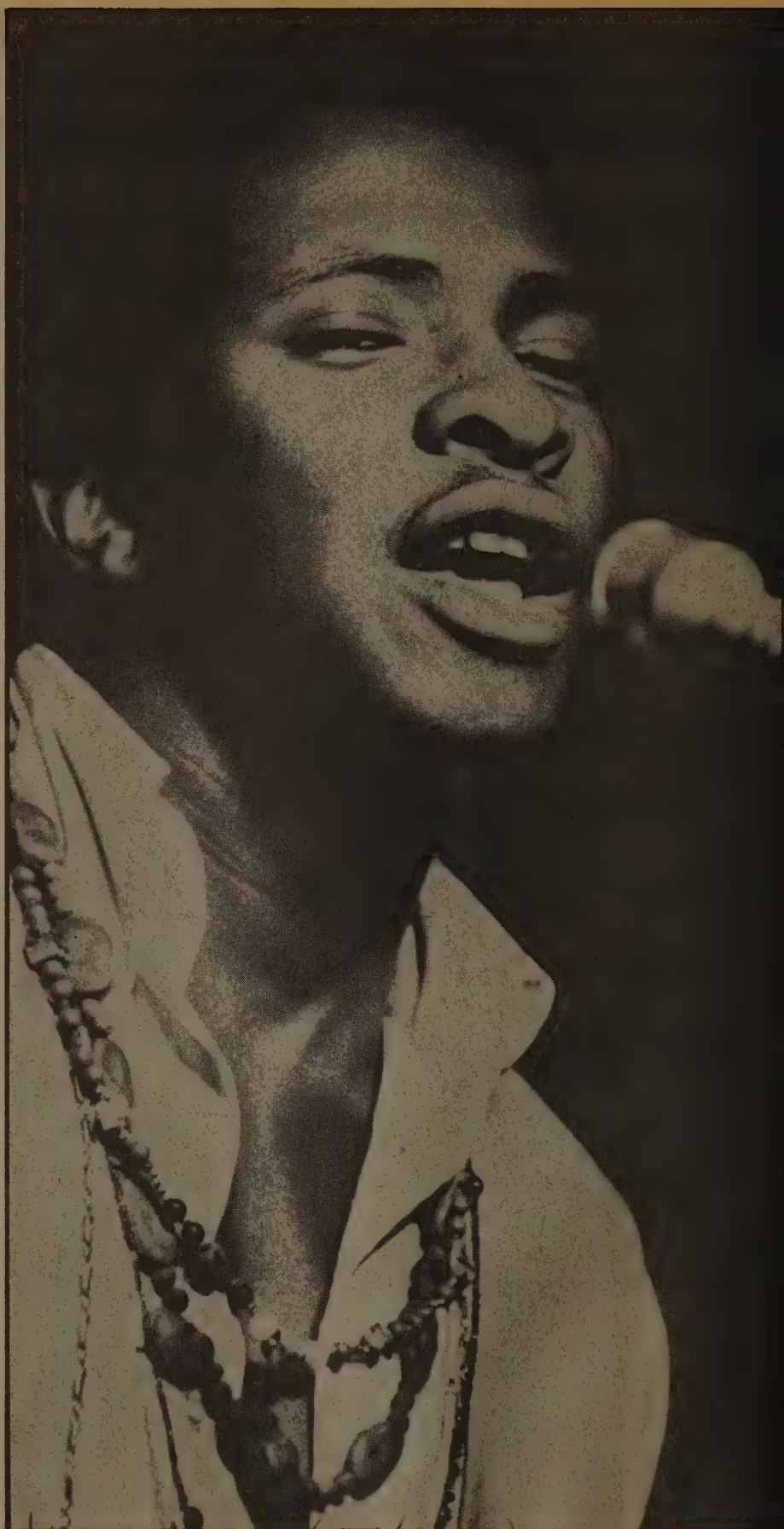
"When I was going to school I listened to a lot of classical music. We used to get taken to see the Philharmonic Orchestra every week. The first singing I did was gospel music. My father was a minister so -- strangely enough -- I started singing in choirs when I was six."

"When I sang bass in about a million doo-wop vocal groups. We changed members and names every week. One summer, while I was visiting an aunt who lived in Harlem, I went on the Apollo Theatre's Amateur Night with a group. We won and we played at the Apollo for a few days, but I had to go back to Canada when school started."

"And organ trios," Eric continued. "You'd be surprised at the varieties of organ trios there can be. With the same three instruments, organ, guitar and drums, depending on who's playing, you can get 40 or 50 positively different sounds. I sang with them all. We thought we were playing jazz."

"We used to get \$5 apiece a night playing in supper clubs. We had no road manager or anything so we all carried our own clothes and instruments ourselves. To make \$50 in one night we used to drive 50 or 60 miles one way and come back and play someplace else...just to get seen."

"That's the hardest part about being in



"The first singing I did was gospel music. My father was a minister so I started singing in choirs when I was six".



"That's the hardest part about being in Canada. A lot of people are trying to be seen and nobody wants to pay them".



"Since I've been writing songs for less than a year I had only four of my tunes in the album. When I listen to them now I can hear beyond them".

Canada. A lot of people are trying to be seen and nobody wants to pay them. So the musicians decided they'd do it for nothing. That was the first mistake they made.

"For a Canadian musician, going to New York was the best chance they had.

"The last group I had made it to the States for a little while. We had two lead singers - a chick and myself - and a tenor sax, organ, guitar and drums. We did anything from Okefenokee Swamp funk to Sergio Mendez. It was the best group I ever heard. We played at The Scene in New York with the Chambers Brothers. But we had a bad manager and when we went back to Canada we were broke.

"Everybody split up and I came back to New York, even though I wasn't sure what I would do. I didn't know anybody in the music business. I didn't even know my way around the city.

"I had been in New York for two weeks with no luck and I was lost. I wandered past the Cafe Au Go Go in Greenwich Village. I saw a picture of Blood, Sweat & Tears out front. I had never heard of them at the time, but I recognized their lead singer, David Clayton Thomas, because we had worked together in Canada.

"I went into the club and David was on stage performing when he saw me. We hadn't seen each other in years. He grabbed me on-stage -- I was raggedy and hungry -- and we started having a jam."

His impromptu performance gained Eric a manager, but it wasn't until he met producer Gary Kannon through a mutual friend that Eric was able to record his first album.

Eric's "Electric Black Man" album on Avco Embassy Records includes a few unexpected touches, like country fiddles and a wah-wah guitar on "Long Way Down" and the jazz rock horn riffs on "Again 'N' Again". Eric stops in the middle of "You Bring Me To My Knees" to do a little down home soul preaching. (Incidentally, those last two songs and "Lifestyle" were written by Bobby Bloom, one of the most talented young writers around.)

Some record companies won't sign an artist who doesn't write all of his songs because they want their percentage of the music publishing royalties. And some artists are on such an ego-trip or so greedy that they fill an album with their own songs rather than use better material by someone else. Happily, such is not the case with Eric's album.

"Since I've been writing songs for less than a year I had only four of my tunes in the album. When I listen to them now I can hear beyond them," Eric said. "I get ideas for taking a song even further than I have before. I'm looking forward to my next album."

"Electric Black Man" met with heavy radio play and large advance orders. Eric followed successful club and concert appearances in New York with dates in Boston, Chicago, Detroit and the Whiskey A Go Go in Los Angeles.

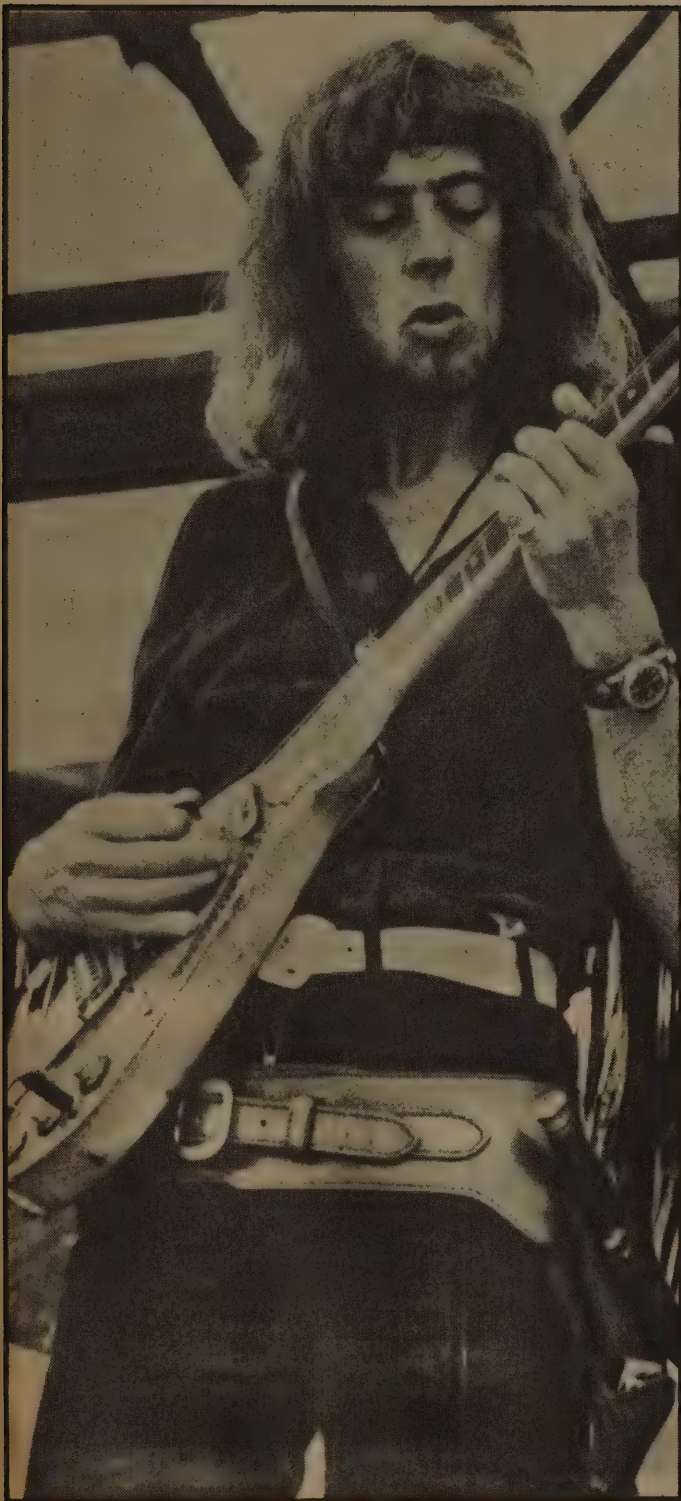
"What's really important," Eric says, "is that now I have the opportunity to get into what I really want to do. I'm doing my music with my own band and it really feels good."

□The Gersh Gang.

Why **JOHN MAYALL** *Gave Up Drums*



"A folk singer doesn't have drums and they're not missed in that context. I don't want to go through those frustrations of being locked in a certain mold where you can't hear what you're doing".



"As a musician you have to be able to create and not get bogged down".

"I have no concept of what is commercial in my case because none of my records are ever made commercially. It's just something in my mind that is put before the public in the form of a record."

Strange words from John Mayall who, for the past six years at least, had been proving a vast commercial success virtually all over the world.

Now in the midst of a British tour, John spent a day in London meeting the press. He was found relaxing on a settee in the basement of his manager's offices.

John's latest musical experiment is the omission of a drummer from his line-up though he doesn't view this as anything out of the ordinary.

"No one has said they miss the drums," he replied to my first question. "It's not unique. A folk singer doesn't have drums and they're not missed in that context. I didn't want to go through those frustrations of being locked in a certain mold where you can't hear what you're doing. The longer you're on the road, the more machine like you become."

"You get some amazing acoustics on the road. The only thing you can do is become quieter. The most important thing is if you can get your sounds across. I've taken a fresh approach with a new line-up. It works very well and stands up to a lot of exposure which it has been getting. As a musician you have to be able to create and not get bogged down."

His recent album "Turning Point" is a success and of it he says, "The album is the sound of the band. I forget about an album as soon as it's finished because it is finished....a theme has been established. It's been handed over to the record company and my job of work is finished."

"I get approximate date from the record company of when they want the next one and fit that time into my working schedule. I've got eight titles for the next album done in fits and starts in America. It'll deal with a more lyrical content. The last one was musical exploitation. It'll be different permutations of the musicians I now have."

John's current line-up must be his umpteenth since he formed his first band in London in early 1963.

"I never think of them as bands," he explained. "Just as people I work with who help me out with what I'm trying to do personally. It's just a level of acceptance. I wouldn't wish the superstar thing for myself, it's a big business thing where you must play in a certain way with certain people. You can make as much money playing my way as their way."

"People leaving doesn't make any difference to what I'm doing. You can trace each musician who has worked for me, there's the same amount of development along certain lines. When they were with me at those certain times I gave them the opportunity to play as themselves and develop. I offer some kind of framework and tell them 'What your predecessor did was irrelevant'. Any musician being given that sort of freedom, knowing they're being given a chance to express their individuality, will feel happier and freer to develop."

Currently John has Jon Mark on finger style acoustic guitar, Steve Thompson on bass guitar, and Johnny Almond on saxes and flute. How did he choose those three musicians?

"Steve was from the last band so that was no problem. I just put him in a more challenging position," John explained. "He's very young and I gave him more responsibility."

"I wanted a flute player who could play tenor and that narrowed it down to Johnny Almond. The only acoustic guitar player I knew was Jon Mark, although I hadn't heard him for five years. I phoned him and asked him about finger style guitar players who were free and he said he would like to come to the next session and listen and he'd bring his instrument along."

"I felt if he was that interested I would confront him with 'Okay, the job's yours. He was surprised and even more surprised that we opened the next week at the Paris Olympia!'. □ Richard Green in London.

CHICAGO:

The Rock Business



With recording artists asking for and receiving astronomical sums of money from record companies and raising their prices for personal appearances to the point where a concert seat sells for \$12.50 or more, it is unusual to encounter a group like Chicago who have waived the royalties for the songs in their debut album "Chicago Transit Authority" in order to have a two-record set that sells for only a dollar more than a single LP.

Also, Chicago turned down lucrative concert dates in the U.S. to make their first European tour in December at considerably less money. "We wanted to bring Chicago to Europe because there haven't been any American acts who've gone over recently with the right attitude. We're taking the time to cultivate a relationship and understanding," said James William Guercio, the group's manager and producer.

Chicago, a revolutionary seven-piece band, has no one bag. To push them into any one cubbyhole would be to deprive the members the uniqueness that is theirs. Chicago is a turbulent blend of jazz, blues, rock, symphonics and perhaps half

a dozen other labels. There is a musical statement made, and that is all there is.

The statement is that of seven artists who work together in what Guercio, calls "a creative community." They maintain that in order to progress musically, there must be regular development individually as well as members of a unit.

They adhere to a strict rehearsal schedule. They hold writing seminars for themselves. They gather often for discussions relating to performance and material, and talk about achievement and goal as it relates to musical accomplishment.

They also gather within a social framework. The members of CHICAGO have been together for years and so it is a family as well as a workforce that has been welded here.

They came to Los Angeles at the bidding of an old school chum, Jim Guercio . . . a man who had gone to music class with some of them at DePaul University, who has been in one of Dick Clark's road tour bands with some of them, who after he had been one of the early Mothers of Invention and a hit songwriter for Chad & Jeremy and a Top 10 record pro-



ducer for The Buckinghams, now wanted them in his "creative community."

Guercio moved them into small frame homes near the Hollywood Freeway and told them not to worry about food or rent or anything else: just do the music.

Occasionally they put their instruments into battered leatherette cases and worked in public... at a birthday party for the local "underground" newspaper and then at The Whisky A-Go-Go on the slow nights (Monday, Tuesday). Sometimes they'd go back to the first place they played when they came to California... a college beer bar called, in its peculiar Disneyesque fashion, Itchy Foot Mose.

Robert Gold wrote about them in the Los Angeles Free Press, saying they were "the most inventive, hardest blowing jazz-rock orchestra I have ever heard..."

... they are excellent musicians in every way; their concept of musical form is extensive, typified by their three movement Concerto for Band, in which the instruments solo and play off against each other. The singing is sometimes sweet, but best when it is demonic. The guitarist

plays vigorous patches and the drummer turns the tempo over and over. The ensemble horn playing is phenomenal: creative, rhythmic, colorful, bold, robust.

He also compared them to jazz orchestra leader Gerald Wilson and to an older composer-musician named Bach.

Then Chicago began playing the larger ballrooms... the Shrine in Los Angeles, the Fillmore West in San Francisco, and when the first album was being recorded in New York, the Fillmore East there.

There is no one star in this band; all are equally good, and the problem that corrodes slow or fast so many groups... ego... does not exist. If one man is sick, the others will not go on. If the band should fold, all have decided there is no other band to follow it. The band is tight; everything fits.

There is a lot of talk about bands "getting it together," meaning all the parts have been polished and fitted one inside the other to create a sort of musical togetherness. Chicago has gotten it together, with more energy and efficiency than the city of the same name ever will. (Apologies to Mayor Daley, Hugh Hefner and about 3.5 million other residents).

The inhabitants of the "creative community":

DAN SERAPHINE (drums) studied percussion at DePaul University, then with Chuck Flores, ex-member of Maynard Ferguson and Woody Herman bands. Has been playing for 11 years.

ROBERT LAMM (organ/electric piano/vocals) studied piano and composition at Roosevelt University, is one of the prolific writers in the band, has been playing 8 years.

TERRY KATH (guitar/vocals) has also been playing 8 years, and, although has had no formal training, is one of the prolific writers in Chicago.

WALT PERRY (woodwinds) earned a degree from DePaul in orchestral clarinet, studied with woodwind players in the Chicago Symphony, has been playing 14 years.

LEE LOUGHNANE (trumpet/flugel horn) studied at DePaul two years, then at the Chicago Conservatory College for two years, played in several local Chicago rock groups and big bands:

PETE CETERA (bass/vocals) began playing accordion at 12, worked with several local groups, the last for six years with his city's top rock group.

JIM PANKOW (trombone) studied at DePaul and Quincy College, played with the Bobby Christian and Ted Weems orchestras, Bill Russo's Chicago Jazz Ensemble and his own jazz quintet, does much of Chicago's composition and brass arrangements.

James William Guercio, as much as any of the group's members, is responsible for the success Chicago has thus far achieved. Guercio started with the basic premise that there is little or no honesty in the rock business world, then he set out not to work within the existing structures, but rather, to create his own.

As a composer, arranger, producer and musician, he learned that creativity must be removed from the sharks in people-skin suits. He also learned that a musician can get more done if he doesn't have to worry about paying the bill for the electricity he is using to rehearse.

Guercio established record production, management, music publishing and graphics companies to protect his artists.

Believing that music is a purity, Guercio is trying to change the community that surrounds that purity, to try to make it pure as well. The music business is dishonest, he says, and he believes it cannot serve music properly until it becomes as honest as the music itself.

Traditionally, music is the dog and the business that grew up around music is the dog's tail. It is time, Guercio says, for the dog to wag the tail again.

That's why Chicago is unique and that is why they will be successful - on their own terms. □ B.K., D.P., J.V., D.L., R.G.

In The Court Of **KING CRIMSON**



King Crimson's success really has been staggering. Too staggering for some, notably the groups who had been slogging 'round the circuit only to discover King Crimson racing past them. . . ."

King Crimson's success really has been staggering. Too staggering for some, notably the groups who have been slogging round the circuit only to discover King Crimson racing past them to become the biggest potential success the underground has produced recently.

So while the majority of critics, progressive rock connoisseurs and musicians have been showering lavish praise in their direction - 'original' 'sensational' - there has also existed a small but vociferous band of detractors.

"I think we have had our success a little too fast for some of the people who've been trying to make it for ages," says Mike Giles.

Fashions are pleasant but can be dangerously short lived. In roaring out from nowhere in a matter of half a dozen months to become the fashionable underground attraction of the day King Crimson have a problem.

"It's very worrying," agreed drummer Mike Giles, speaking from their manager's Kensington mews house. "But I cannot see what on earth we can do about it.

"How much are we responsible for what has happened? We started off doing our thing and after that it was not up to us at all. People either go to see you or they don't. If they do then word gets passed. People seem to like the group and we can only hope that they genuinely like the music."

But although the band could be called an overnight success, its members certainly couldn't.

Giles, a 27 year old who speaks with deliberation and much fore-thought, has been playing drums for 12 years, first in Bournemouth alongside people like Zoot Money, Peddler Roy Philips and Shadow John Rostill and then in London from 1967. Session work and various unsuccessful groups came before he formed Giles, Giles, and Fripp with Robert Fripp.

Fripp himself, King Crimson's lead guitarist, has spent three somewhat soul destroying years playing in a resi-

dent hotel band, backing cabaret artists before the 'forgettable' group with Mike Giles, about which they don't like to talk.

Ian McDonald, 23 and on alto sax, clarinet, flute, and melotron for King Crimson, is a former army bandsman who has played in all kinds of outfits from classical orchestras to wind ensembles.

Former draughtsman and member of the Gods, where he switched from lead to bass guitar, Greg Lake is now the lead vocalist, while fifth member Pete Sinfield doesn't actually play in the group but writes their lyrics and operates the



Ian McDonald is a former army bandsman who has played in all kinds of outfits from classical orchestras to wind ensembles.

famed King Crimson light show.

The group came together in January of last year; first Robert and Mike, closely followed by Ian and then Greg.

Pete, a one time computer executive, drifted in later: "I thought how bad the lights were in some clubs and I said I would build them some to give color on stage. At the beginning I was just changing the lighting for each song but eventually I started 'playing' the lights with the music."

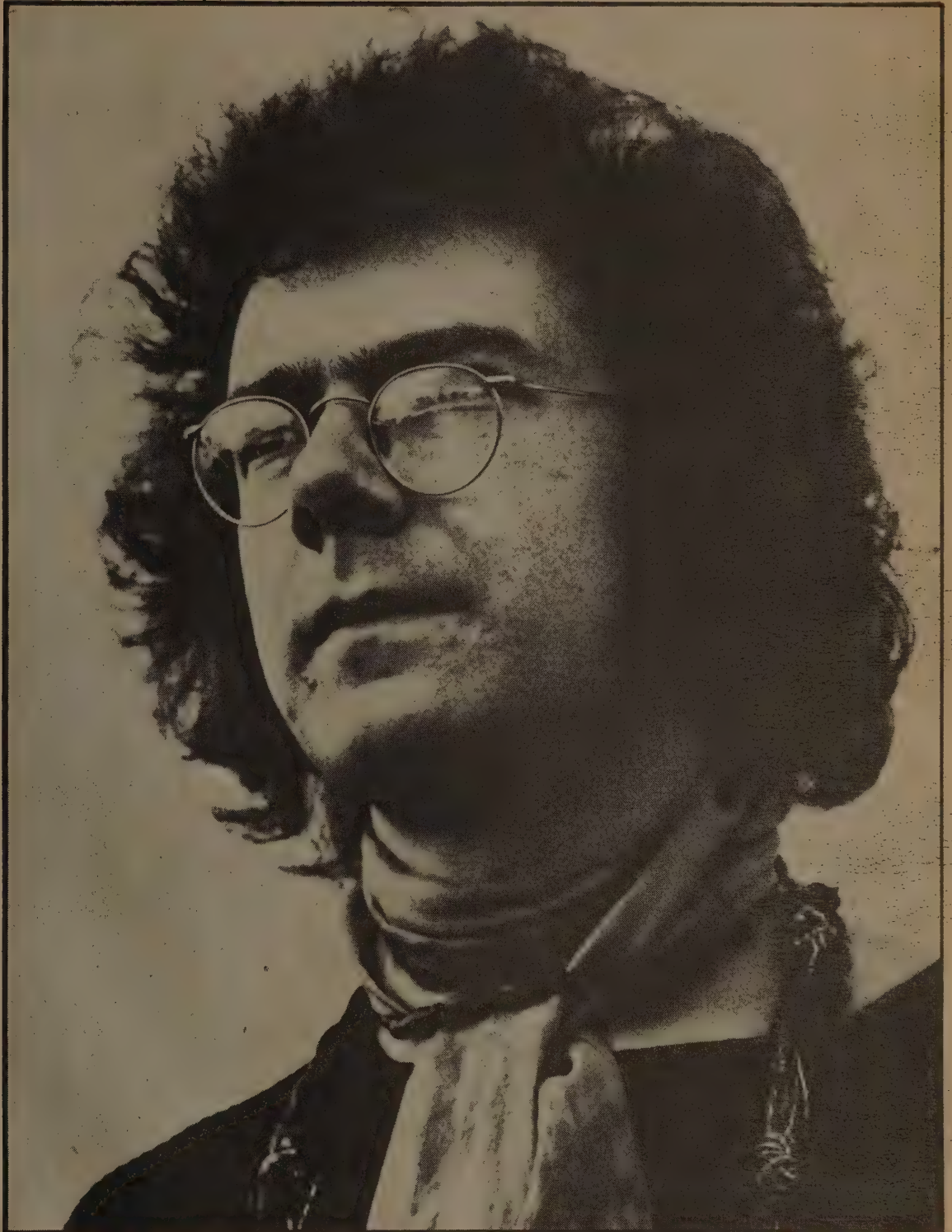
All five brought different influences. Says Mike Giles: "You have got jazz from me, classics from Bob, Beatles and Dylan from Peter and Ian and heavy rock music from Greg. But the divisions aren't really that satisfactory because we all like jazz, we all like Beatles and Dylan etcetera...."

The group rehearsed for three months in a room beneath a cafe in London's Fulham Palace Road and made its first public appearance last April.



Robert Fripp had spend three somewhat soul destroying years playing in a resident hotel band, backing cabaret artists before the 'forgettable' group with Mike Giles, before they then formed King Crimson.

Peter Sinfield, a one time computer executive, drifted in later, "I thought how bad the lights were in some clubs and I said I would build them some to give color on stage".



"There was a very hard core of people who gave us support early on," said Mike Giles. "They spread the good word for us around the clubs and when we went out and did our first gigs we found a lot of people already knew about us."

Their biggest stroke of luck was a booking on the Rolling Stones' Hyde Park extravaganza. It was no meager tribute hat more than a quarter of a million Stones fans who sat for hours on the hard group raised howls of delight and surprise for the aggressive music of King Crimson.

Like many of their underground contemporaries, the group has a loathing of 'hype', although Pete and Mike say it has

been somewhat exaggerated.

"It was because everybody had been messed around by managers and agents," explained Pete. "Particularly Bob, Mike and Greg who have been through every bad scene in the pop machine."

And Mike's definition of the word 'hype': "Helping one's self without helping others at the same time. Our sort of protest about 'hype' is aimed at the hypers, the ones who are still doing it."

"What does the word pretentious mean to you?" Pete asked suddenly.

"Pretending to be something you're not," I replied.

"Because we've been called pretentious," Pete continued, "and I can't see it.

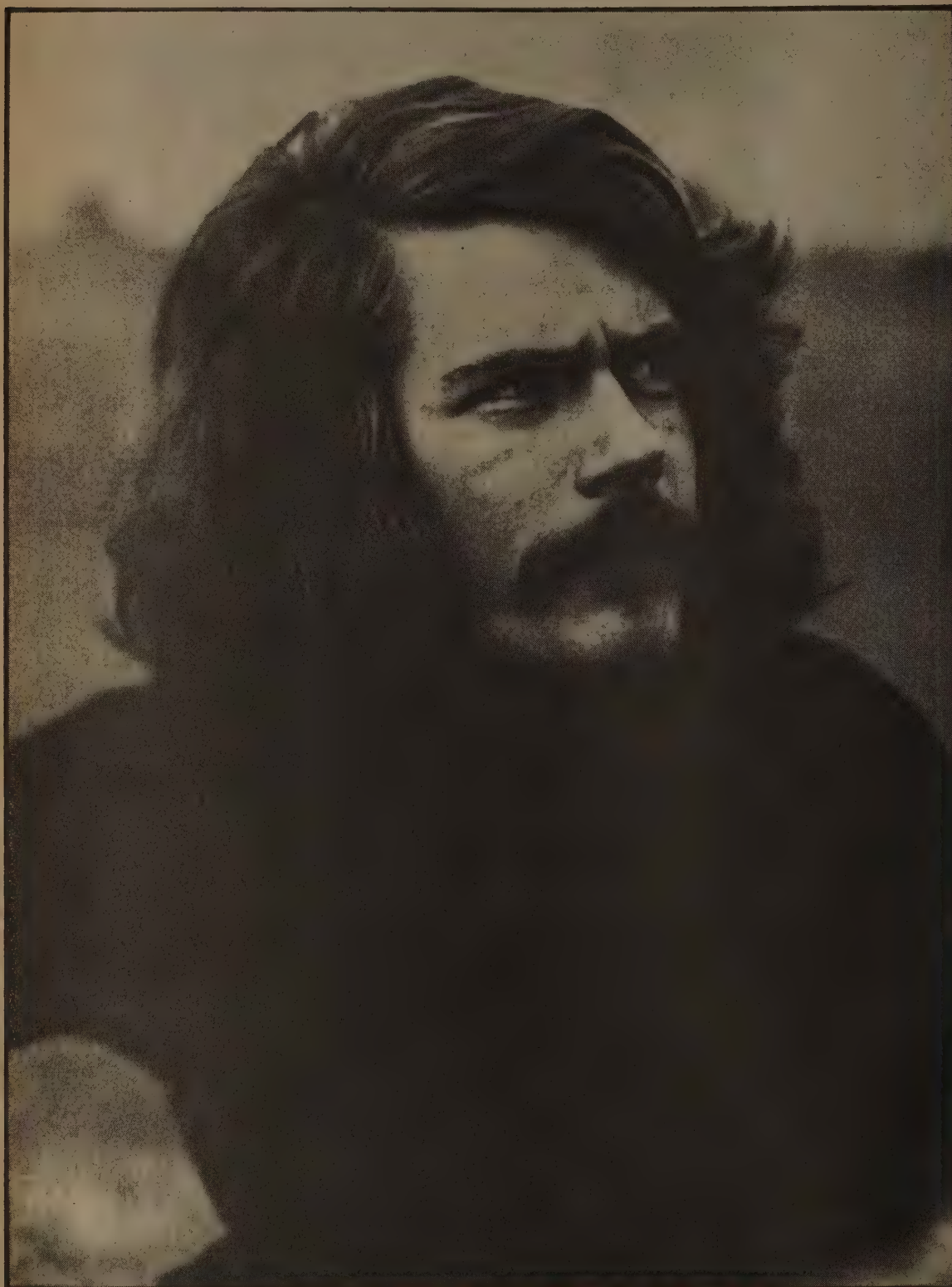
"I think most people are not quite sure what to make of us actually. Audiences aren't quite sure what bits they should applaud. We may be a little bit ahead of our time. They can see there is something worthwhile but they are not sure

what."

Said Mike, "What do we do? Stop pushing ahead, cash in on what is simple for people to understand, or go by our own standards.

"I hope this doesn't sound pretentious, but another group could come along and simplify what we play and they would be away.

"There are strong feelings in the band to get into more in-



"How much are we responsible for what has happened? We started off doing our thing and after that it was not up to us at all. People either go to see you or they don't". says Mike Giles.

Former draughtsman and member of the Gods, where he switched from lead to bass guitar, Greg Lake is now the lead vocalist.



volved music. If we did this straight away, I don't think we would have an audience for it.

"Nevertheless we enjoy what we do at the moment and believe in it, and it earns us enough money to set up the machinery to get into the music we want to in time."

The group made its debut album three times, more through their own inability to be their own producers than for musical reasons. "We were trying so hard. And we were rushed at the end to get it finished. It could have been much better," said Pete.

"It could have been fifty percent better. When we started we were going to be a recording group more than a live group and it appears to have turned out the other way.

"There is a definite lack of feel on the album in some places and only about thirty percent of the sound everybody wanted. What is missing is the presence, the harshness, the attack," said Mike. He continued, "We ideally need a sixth member of the band in the shape of a producer."

□ Nick Logan in London.

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•WALK A MILE IN MY SHOES

(As recorded by Joe South/Capitol)
JOE SOUTH

If I could be you and you could be me
for just one hour
If we could find a way to get inside each
others mind
If you could see me through your eyes
instead of your ego
I believe you'd be surprised to see that
you'd been blind.

Now your whole world you see around you
is just a reflection
And the law of common says you reap
just what you sow
So unless you've lived a life of total per-
fection
You'd better be careful of every stone that
you throw.

And yet we spend the day throwing stones
at one another
Cause I don't think or wear my hair the
same way you do
Well I may be common people but I'm
your brother
And when you strike out and try to hurt
me it's a 'hurtin' you.

There are people on reservations and out
in the ghettos
And brother there but for the grace of
God go you and I
If I only had the wings of little angel,
Don't you know I'd fly to the top of the
mountain
And then I'd cry.

Walk a mile in my shoes, walk a mile
in my shoes
And before you abuse, criticize and accuse
Walk a mile in my shoes, shoes.
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Inc.

•NO TIME

(As recorded by The Guess Who?)

RCA)
**RANDY C. BACHMAN
BURTON CUMMINGS**

No time left for you on my way to
better things
No time left for you I'll find myself some
wings
No time left for you distant roads are
calling me
No time left for you.

No time for a summer friend
No time for the love you send
Seasons changed and so did I
You need not wonder why, you need not
wonder why
There's no time left for you, no time left
for you.

No time left you on my way to better
things
No time left for you I'll find myself some
wings
No time left for you distant roads are
calling me
No time left for you.

No time for a gentle rain
No time for my watch and chain
No time for revolving doors
No time for the killing floor
No time for the killing floor.

There's no time left for you, no time
left for you
No time.....
I got no time..... back again.

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•HOW CAN I FORGET

(As recorded by Marvin Gaye/Tamla)
**WHITFIELD
STRONG**

Oh you asked me to forget about you
Go out and find someone new
That won't be easy you see
After all the things you've done for me
Though I'm a man, I ain't too proud to
say
With you I stand tall and strong but
without you girl I'm nothing at all
How, how can I forget you
After all you've done for me
Oh woman you'll always be a part of me
I can't forget you
It's impossible you see
Woman you'll always be a part of me.

Girl I'm down on my bended knees
And I'm beggin' you please, beggin'
you please
Woman, woman don't set me free
Cause like a snowman in the sun
My life was wasted away
Girl your love gave me hope and
strength
You're the reason I'm alive today
Girl you don't realize what your love
means to me
It's more precious than the air I breathe
How, how can I forget you
After all you've done for me
Girl you'll always be a part of me
I can't forget you
It's impossible you see
Girl you'll always be a part of me.
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PARADE OF SONG HITS



● I'LL NEVER FALL IN LOVE AGAIN

(As recorded by Dionne Warwick/
Scepter)
BURT BACHARACH
HAL DAVID

What do you get when you fall in love
A guy with a pin to burst your bubble
That's what you get for all your trouble
I'll never fall in love again, I'll never
fall in love again.

What do you get when you kiss a guy
You get enough germs to catch pneumonia
After you do he'll never phone you
I'll never fall in love again.

What do you get when you give your
heart
You get it all broken up and battered
That's what you get a heart that's
shattered
What do you get when you need a guy
You get enough tears to fill an ocean
That's what you get for your devotion.

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● PSYCHEDELIC SHACK

(As recorded by The Temptations/
Gordy)

WHITFIELD
STRONG

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
People let me tell you about a place
I know
To get in it don't take much dough
Where you can really do your thing, oh
yeah
It's got a neon sign outside that says
come in and take a look at your mind
You'd be surprised what you might
find, yeah
Strobe lights flashin' way till after
sundown
People gather there from all parts of
town, oh yeah
What do I call it
You know it's just across the track
People I'm talking about the psychedelic
shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at,
oh yeah
You can have your fortune told
You can learn the meaning of soul
There ain't no such thing as time
Incense in the air
In signs painting everywhere
I guarantee you this place will blow
your mind
Music so high, you can't over it
So low you can't get under it
Right around the corner just across
the track
People I'm talking about the psychedelic
shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Millionaires, kings and queens go there
to do their thing
You might see anybody there, yeah
Bear skin rugs, tails and beads
Don't really matter what you wear
You can take off your shoes, sit on
the floor
Join in and be what you wanna be
Don't you know that it's right around
the corner just across the track
People I'm talking about the psychedelic
shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at, yeah
They got a cat there shouting the blues
Talking about payin' some dues
People walking around reciting poetry
Screamin' guitars and a thousand colored
lights
People I'm telling you this place is
really out of sight
You can have your fortune told
You can learn the meaning of soul
I guarantee you this place will blow
your mind
Don't you know it's right around the
corner
Just across the track
People I'm talking about the psychedelic
shack.

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Co., Inc.



● IF I WERE A CARPENTER

(As recorded by Johnny Cash and
June Carter/Columbia)

T. HARDIN

If I were a carpenter and you were
a lady
Would you marry me anyway, would
you have my baby
If you were a carpenter and I were a
lady
I'd marry you anyway, I'd have your
baby
If a tinker was my trade, would I still
find you
I'd be carrying the parts you made,
following behind you.

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

If I were a miller at a mill-wheel
grinding
Would you miss your colored blouse
And your soft shoes shining
If you were a miller at a mill-wheel
grinding
I'd not miss my colored blouse and my
soft shoe shining.

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

If I worked my hands in wood, would
you still love me
I'd answer you yes I would
And would you not be above me
If I were a carpenter and you were a lady
I'd marry you anyway, I'd have your
baby

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

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PARADE OF SONG HITS

•VOLUNTEERS

(As recorded by Jefferson Airplane)
**MARTY GRACE
BALIN
PAUL KANTNER**

Look what's happening out in the streets
Got a revolution, got to revolution
Hey I'm dancing down the streets
Got a revolution, got to revolution
Ain't it amazing all the people I meet
Got a revolution, got to revolution.

One generation got old

One generation got soul
This generation got no destination to hold
Pick up the cry.

Hey now it's time for you and me
Got a revolution, got to revolution
Come on now we're marching to the sea
Got a revolution, got to revolution
Who will take it from you
We will and who are we
We are volunteers of Amerika
Volunteers of Amerika
Volunteers of Amerika
Volunteers of Amerika.
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•DOWN IN THE ALLEY

(As recorded by Ronnie Hawkins)
**THE CLOVERS
JESSE STONE**

Janie, Janie, Janie, Janie, Janie
Janie, Janie, Janie, Janie, Janie
Down in the alley just you and me
We're going balling till half past three
Just rocking and reeling
We'll get that feeling down in the alley
Oh, please be true
I'll plant you now and dig you later
'Cause you're a fine sweet potato
We'll have a ball and that ain't all
Down in the alley just you and me.

The clock is striking a mournful sound
This time of evening my love come down
That's when I'm missing your kind of
kissing down in the alley
That's where I'll be
Down in the alley we sure have fun
We just get started 'bout half past one
So if you're 'round just drop on down
Down in the alley then you will see
Janie, Janie, Janie, Janie, Janie
Janie, Janie, Janie, Janie, Janie
Janie, Janie, Janie, Janie, Janie.
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•HOLD ON

(As recorded by Rascals/Atlantic)
FELIX CAVALIERE
Hold on, I'll tell you in a minute
I got a mind to go out and get it
Hold on, I'll tell you in a minute
I've been thinkin' that life and livin'
You're sure lookin' fine pretty woman
I'd like to get to know you a little better
Maybe learn to live upon a star
Now what you think of that, girl
Just like a bee needs a hive
I need your love to keep me alive
Do you hear what I say.

Hold on, I'll tell you in a minute
When an apple's ripe you got to pick it
Hold on, I'll tell you in a minute
I got a feelin' that I'm gonna get it
I see you walkin' around little darlin'
I like the way you got it all together
What you think of you and me baby
Be out of sight, what you think
You gonna do it tonight
I won't give up until I try
I want you girl right by my side
Do you hear what I say.

Hold on, I'll tell you in a minute
I got a feelin' that I'm gonna get it
Hold on, I'll tell you in a minute
Life is such a gas with you in it
Cause I've been searchin' for a long time
baby
It's worth waitin' having you near me
But there I go dreamin' out loud again
I'm gonna find the doorway into your
heart
Well, you've tried your very best
Gonna take you home little girl to my
nest
Do you hear what I say.
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•MELTING POT

(As recorded by Blue Mink/Philips)
**ROGER COOK
ROGER GREENAWAY**

Take a pinch of white man
Wrap it up in black skin
Add a touch of blue blood
And a little bitty bit of Red Indian
boy mm.

Curly black and kinkies
Mixed with yellow chinkies
If you lump it all together
Well you've got a recipe for a get
along scene
Oh what a beautiful dream if it could
only come true
You know you know what we need is
a great big melting pot
Big enough, big enough to take the
world and all it's got
Keep it stirring for a hundred years
or more
Turn out coffee coloured people by
the score.

Rabbis and the Friars
Bishops and the Gurus
You got the Beatles or the Sun God
(It's true)
Well it really doesn't matter what
religion you choose
no, no, no, oo.

Make a lady faithful
Lord and Misses Graceful
You know the living could be tasteful
Ah we should all get together in a loving
machine
I'd better call up the Queen
It's only fair that she knows you know
you know what we need is a great
big melting pot
Big enough, big enough, big enough to
take the world
And all it's got
Keep it stirring for a hundred years or
more.
Turn out coffee coloured people by the
score.

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York, 10019.

•MY HONEY AND ME

(As recorded by Luther Ingram/
Ko Ko)
**LUTHER INGRAM
J. LESLIE MCFARLAND**

Oh my honey and me on earth
together
My honey and me we're stuck
together forever and ever
A young boy and a fine young girl
making love
And that's the most magnificent thrilling
kinda feelin'
As beautiful as heaven above
That's the way it's supposed to be
lovin' deeper than the deep blue
sea, uh huh
Me and my honey, my honey and me.

I'm just a happy fellow
I'm feelin' fine and mellow
Sunny days or showers we're makin' love
for hours and hours
Night time or day time
Just two, as close as one
Just two lucky people happy to discover
the game of lovin' sho is fun
It's as easy as one two three
Love is deeper than the deep blue
sea, uh huh
Me and my honey, my honey and me
Me and my honey, my honey and me.

Oh my honey and me on earth together
My honey and me we're stuck together
forever and ever
A young boy and a fine young girl
makin' love
And that's the most magnificent
thrilling kinda feelin'
As beautiful as heaven above
That's the way it's supposed to be
Lovin' deeper than the deep blue sea,
uh huh
Me and my honey, my honey and me.
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PARADE OF SONG HITS



•GOT TO SEE IF I CAN'T GET MOMMY (TO COME BACK HOME)

(As recorded by Jerry Butler/Mercury)

HELEN MILLER
ROSE MARIE MCCOY

Before it was ripe way before it was time
To pick the grapes from the vine
Love that poured from our hearts made
it sweet
So we borrowed my mother's wedding
band, found a shack and a piece of
land
Oh Lord what else to make my life
complete
Afraid, a body torn each baby born, those
piercing screams, that awful pain
Back to the field before she was healed
and never complained
I can't go through life remembering
alone
I gotta go see if I can't get mommy to
come back home.

•THANK YOU FA LETTINME BE MICE ELF AGIN

(As recorded by Sly & The Family Stone/
Epic)

SYLVESTER STEWART

Looking at the devil
Grinnin' at his gun
Fingers start shakin' I begin to run
Bullets start chasin' I begin to stop
We begin to wrestle I was on the top
I want to thank you fa lettinme be mice
elf agin
Thank you fa lettinme be mice elf agin.

Stiff all in the collar
Fluffy in the face
Chit chat chatter, tryin'
Stuffy in the place
Thank you for the party
That I could never stay
Many things is on my mind
Words in the way
(Repeat chorus).

Dance to the music all night long
Everyday people, sing a simple song
Mama's so happy, mama starts to cry
Papa's still singin' you can make it if
you try
I want to thank you fa lettinme be mice
elf agin
(Different strokes for different folks)
Thank you fa lettinme be mice elf agin.

Flaming eyes of people fear
Burnin' into you
Many men are missin' much
Hatin' what they do
Youth and truth are making love
Dig it for a starter
Dyin' young is hard to take
Sellin' out is harder
Thank you fa lettinme be mice elf agin
I want to thank you fa lettinme be mice
elf agin
Thank you fa lettinme be mice elf agin.
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Music.

Little Suzie, now here's your chance to
show daddy what a big girl you can be
Now what I want you to do is to take
care of Little Davie and the twins
If I don't get back tonight to bounce them
on my knee
Lord how do you make that little boy
a man when he's only three
Oh though it hurts me so to leave you
here alone
I gotta go see if I can't get your
mommy to come back home.

A house divided broken in two
Can't stand the test when a wind blows
through
And I can't hold it together by myself
So I headed for town where I'd thought
she'd be
Prayin' the right words would come
to me
Trying to make her see that we needed
her help
But oh when I got to the ridge there
was a crowd on the bridge
Where she fell to a watery grave
Somebody said we did all we could but
she couldn't be saved
And I can hear the words I can't get
your mommy to come back home.
See if I can't get mommy to come back
home
Do you hear me baby (see if I can't get
your mommv to come back home)

I wonder will she understand
(I gotta see if I can't get your mommy
to come back home)
I've done all I can but I'm just a man (I
gotta see if I can't get your mommy
to come back home)
Somebody's taken it out of my hands baby
baby.

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•MOON WALK PT. 1

(As recorded by Joe Simon/Sound-
stage 7)

JOE SIMON

You've got me doing the moon walk
You've got me doing the moon walk
It's just a matter of time before you blow
my mind
You've got me oh they're doing the
moon walk
Listen baby I can't stop myself from
loving you
I can't stop myself from loving you
Can't give up cryin' and never say
goodbye
I can't stop myself from loving you
Oh yeah, yeah.

Now you do it like this
You just walk along and bounce
Kinda shake a little bit
Every once in a while move out on the
right foot then the left
Yeah, now you're gonna do it one more
time
I want you to join in and help me all
right
Here we go, right foot, left foot
Pick up the rocks a little of that moon
dust
Put it in your bag
And walk on home with it now.
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PARADE OF SONG HITS



•MONSTER

(As recorded by Steppenwolf/Dunhill)

**JERRY EDMONTON
JOHN KAY
NICK ST. NICHOLAS**

Once the religious, the hunted and weary
Chasing the promise of freedom and hope
Came to this country to build a new vision
Far from the reaches of kingdom and Pope
Like good Christians some would burn
the witches

Later some bought slaves to gather riches
But still from near and far to seek
America they came by thousands to court
the wild

But she just patiently smiled
Then bore a child
To be their spirit and guiding light
Then once the ties with the crown had
been broken

Westward in saddle and wagon it went
And till the railroad linked ocean to ocean
Many of the lives which had come to an
end

While we bullied, stole and bought our
home land
We began the slaughter of the red man
(Repeat chorus).

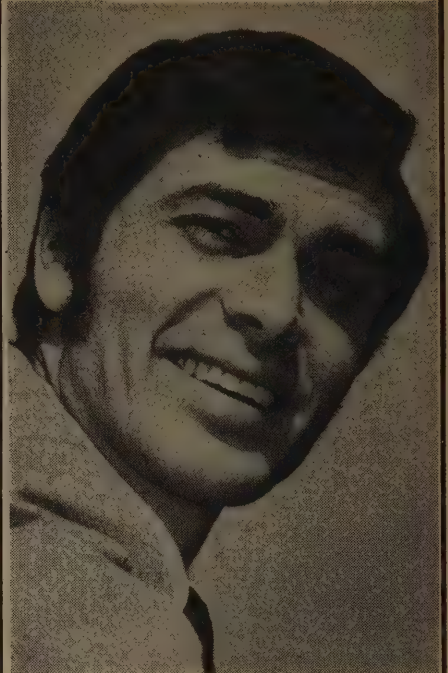
The blue and grey they stomped it
They kicked it just like a dog
And when the war was over
They stuffed it just like a hog
The spirit it was freedom and justice
Its keepers seemed generous and kind
Its leaders were supposed to serve the

country
But now they don't pay it no mind
Cause what they've been told
It is the monster on the loose
It's put our head into the noose
And it just sits there watching
They can't pay the cost
It is a monster on the loose
It's put our head into the noose
And it just sits there watching.

America where are you now?
Don't you care about your sons and
daughters?
Don't you know we need you now?
We can't fight alone against the monster
But though the past has its share of
injustice
Kind was the spirit in many a way
But its protectors and friends have been
sleeping and now it's a monster and will
not obey

Cause the people grew fat and got lazy
and now their vote is a meaningless joke
They babble about law and order
But it's all just an echo they've been told
The cities have turned into jungles
And corruption is strangling the land
The police force is watching the people
And the people just can't understand
We don't know how to mind our own
business and
The whole world has to be just like us
Now we are fighting a war over there and
no matter who's the winner we can't
pay the cost.

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•WINTER WORLD OF LOVE

(As recorded by Englebert
Humperdinck/Parrot)

**REED
MASON**

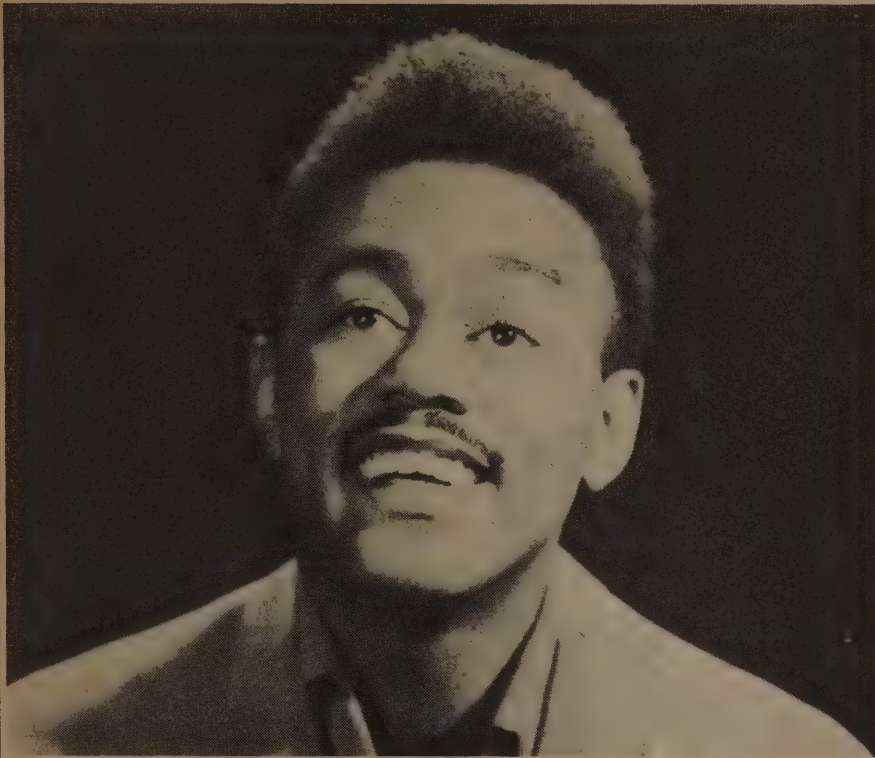
My love, the days are colder,
So let me take your hand and lead you
through a snow-white land oh, oh, oh, oh
My love the year is older
So let me hold you tight and while away
this winter night, oh oh
I see the firelight in your eyes
Come kiss me now before it dies
We'll find a winter world of love
Cause love is warmer in December
My darling stay here in my arms till
summer comes along
And in our winter world of love
You'll see we always will remember
That as the snow lay on the ground
We found our winter world of love.

Because the nights are longer,
We'll have the time to say such tender
things before each day oh, oh, oh, oh
And then when love is stronger
Perhaps you'll give your heart and
promise me we'll never part, oh no
And at the end of every year I'll be glad
to have you near
We'll find a winter world of love
Cause love is warmer in December
My darling stay here in my arms till
summer comes along
And in our winter world of love
You'll find we always will remember

That as the snow lay on the ground
We found our winter world of love.

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PARADE OF SONG HITS



• LOVE BONES

(As recorded by Johnny Taylor/Stax)
ALVERTIS ISBELL
DON DAVIS

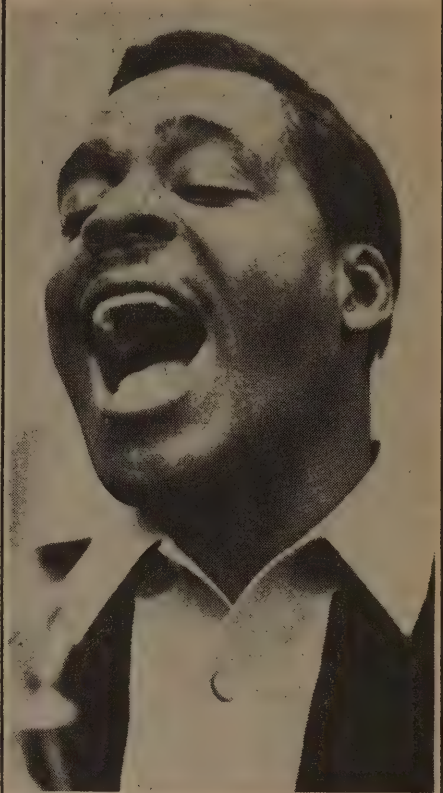
I'm working all day like I'm doing time
The foreman says you got to do some overtime
Mister Foreman, got to tell you I can't wait too long
'Cause I got to get on home to my love bones
I know my baby's waiting 'cause she's anticipating
I'm gonna be connected so our love can be perfected
Goin' home to get my love bones
Yes, I love you, I said I do.

Mister Foreman, please slow down this assembly line
I think you better cut down all this overtime

Now overtime I get to make my money's on
But it gives me the time to steal my love bones
I know my baby's waiting, she's anticipating
I'm gonna get connected so our love can be perfected
You're gonna bring out the best in me
Oh man is a fool can be.

Mister Foreman, think we better make a compromise
If you keep me any longer it won't be too wise
Somebody's thinking of fooling, with my love bones
Now fire me if you want to cause I'm going home
(Chorus).

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• RAINY NIGHT IN GEORGIA

(As recorded by Brook Benton)
TONY JOE WHITE

Hoverin' by my suitcase
Tryin' to find a warm place to spend the night
A heavy rain a-fallin'
Seems to hear your voice callin', it's all right.

A rainy night in Georgia
A rainy night in Georgia
I believe it's raining all over the world.

How many times I've wondered
It still comes out the same
No matter how you look at it

• WHEN JULIE COMES AROUND

(As recorded by Cuff Links/Decca)
LEE POCKRISS
PAUL VANCE

A poem with no rhyme
A clock without time
On the water that's just how I feel
whenever she's gone
That's just how I feel
My life's unreal
But I go on, I wait till Julie comes around
And sings a happy song, of summer
And lifts my spirit up and fills my foolish mind with wonder

She smiles a gentle smile and suddenly
I get that feeling
And then I'm inside out with love 'cause
Julie's come around again.

And just like a bird she follows the sun
She spreads out her wings and once again
she leaves me
It's always the same I'm broken in two
But after a while I always know what I must do
(Repeat chorus).

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You just got to do your own thing
Neon signs a-flashing
Taxi cabs and buses passing through the night
The distant moanin' of the train
Seems to play a sad refrain to the night
(Repeat chorus).

I find me a place in a box car
So I take out my guitar and pass some time
Late at night when it's hard to rest
I hold your picture to my chest
And I'm all right
(Repeat chorus).

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PARADE OF SONG HITS

•WONDERFUL WORLD, BEAUTIFUL PEOPLE

(As recorded by Jimmy Cliff/A&M)

JIMMY CLIFF

Wonderful world, beautiful people
You and your girl things could be pretty
But underneath this there is a secret that
nobody can repeat
Take a look at the world
And the state that it's in today
I'm sure you'll agree we all could make
it a better way
With our love put together
Everybody learn to love each other

Instead of fussing and fighting, cheating

but biting scandalizing and hating
Baby we could have a wonderful world,
beautiful people
(Repeat chorus).

Man and woman, girl and boy
Let us try to give a helping hand
This I know and I'm sure that love we
would understand
This is our world can't you see
Everybody wants to live and be free
Instead of fussing and fighting, cheating
but biting scandalizing and hating
Baby we could have a wonderful world,
beautiful people
(Repeat chorus).

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•BREAKING UP IS HARD TO DO

(As recorded by Lenny Welch/

Commonwealth United)

NEIL SEDAKA

HOWARD GREENFIELD

Don't take your love away from me
Don't you leave my heart in misery
Yet you know that I'll be blue
'Cause breaking up is hard to do
Remember when you held me tight
And you kissed me all thru the night
Think of all that we've been thru
And breaking up is hard to do
They say that breaking up is hard
to do

And I know that I know that it's true
Don't say that this is the end
Instead of breaking up
I wish that we were making up again
I beg of you don't say goodbye
Can't we give our love another try
Come on, baby, let's start anew
'Cause breaking up is hard to do.

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•JOHNNY B. GOODE

(As recorded by Johnny Winter/
Columbia)

CHUCK BERRY

Deep down in Louisiana close to New
Orleans
Way back up in the woods among the
evergreens
There stood an old cabin made of earth
and wood
Where lived a country boy named Johnny
B. Goode
Who'd never ever learned to read or write
so well
But he could play a guitar just like a-
ringin' a bell
Go go go Johnny, go go go Johnny,
go go go Johnny, go go go Johnny,
go go Johnny B. Goode.

He used to carry his guitar in a gunny
sack
Go sit beneath the tree by the railroad

track
Ol' engineer in the train sittin' in the
shade
Strummin' with the rhythm that the
drivers made
The people passin' by they would stop
and say
Oh my, but that little country boy could
play
Go go go Johnny, go go go Johnny,
go go go Johnny, go go go Johnny,
go go Johnny B. Goode.

His mother told him, "Someday you will
be a man
And you will be the leader of a big old
band
Many people comin' from miles around
To hear you play your music till the sun
goes down
Maybe some day your name'll be in
lights
A-sayin' Johnny B. Goode tonight
Go go go Johnny, go go go Johnny,
go go go Johnny, go go go Johnny,
go go Johnny B. Goode.

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•(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME

(As recorded by R. B. Greaves/Atco)

HAL DAVID

BURT F. BACHARACH

I walk along the city streets
You used to walk along with me
And ev'ry step I take recalls
how much in love we used to be
Oh how can I forget you
When there's always something there
to remind me.

When shadows fall I pass the small cafe
where we would dance at night
And I can't help recalling how it felt
to kiss and hold you tight
Oh how can I forget you
When there is always something there to
remind me.
Always something there to remind me.

I was born to love you and I will
never be free
You'll always be a part of me
Who-a who-a who-a.

If you should find you miss the
sweet and tender love we used to share
Just come back to the places where we
used to go
And I'll be there
Oh how can I forget you
When there is always something there
to remind me
Always something there to remind me.

I was born to love you
And I will never be free
You'll always be a part of me
Who-a who-a who-a.
I'll never love another
I never will forget you
You'll always be a part of me.

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•(HEY THERE) LONELY GIRL

(As recorded by Ed Holman/ABC)

EARL SHUMAN
LEON CARR

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Oh, my lonely girl, lonely girl
Don't you know this lonely boy loves you?

Ever since he broke your heart you seem
so lost
Each time you pass my way
Oh, how I long to take your hand
And say don't cry, I'll kiss your tears
away
Hey there lonely girl, lonely girl
Let me make your broken heart like new

Oh my lonely girl, lonely girl
Don't you know this lonely boy loves you?

You think that only his two lips can kiss
your lips
And made your heart stand still
But once you're in my arms you'll see
No one can kiss your lips the way I will
Hey there lonely girl, lonely girl
Let me make your broken heart like new
Oh, my lonely girl, lonely girl
Don't you know this lonely boy loves you?
Oh my lonely girl, lonely girl
Don't you know this lonely boy loves you?

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PARADE OF SONG HITS

● JINGLE JANGLE

(As recorded by the Archies/Kirshner)
JEFF BARRY

La da da, La da da
(Sing me, sing me, sing me, yeah)
La da da, la da da
(Sing the jingle jangle song)
La da da, la da da
(Sing me, sing me baby, yeah)
La da da la da da.

Ever since I met-cha
I couldn't want you better
I couldn't love you stronger if I tried
It's my true heart I'm showin' or my nose
would be growin'
You know that it gets longer when I lie
Singin' (Repeat chorus.)

Bein' kinda pretty and down here in
the city
Find it isn't easy to be smart
When tryin' to untangle the jingle from
the jangle
It's easy if you listen with your heart
Singin' (Repeat chorus.)

You'll make the winter springtime and
jingle jangle
sing time
Right on through the summer and the fall
So darlin' don't be weepin' and please
don't you be sleepin'
When I come creepin' down the hill
To sing ya (Repeat chorus.)

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● WALKING IN THE RAIN

(As recorded by Jay & The Americans/
United Artists)

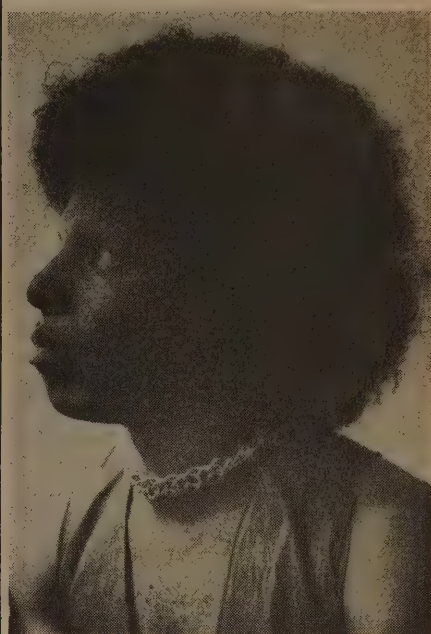
PHIL SPECTOR
BARRY MANN
CYNTHIA WEIL

I want her and I need her
And someday some way
Woh, oh, oh, oh, oh I'll meet her
She'll be kind of shy,
But real good lookin' too
And I'll be certain she's my girl
by the things she'll like to do
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

When she's near me I'll kiss her
And when she leaves me
Woh, oh, oh, oh I'll miss her
Tho' sometimes we'll fight
I won't really care
I know she's gonna be all right
'Cause we've got so much we share
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

Joannie, she'll never do
Peggy it isn't her too
They would never no they'd never,
never ever love.

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● EVERYBODY IS A STAR

(As recorded by Sly & The Family
Stone/Epic)

SYLVESTER STEWART

Everybody is a star
Who would rain and chase the dust away?
Everybody wants to shine
Who would come out on a cloudy day?
Tis the sun that loves you round
When the system tries to bring you down.

Never had to shine at night
You don't need darkness to do what you
think is right
Everybody is a star
I can feel it when you shine on me
I love you for who you are
Not the one you feel you need to be
Ever catch a falling star

Ain't no stopping till it's on the ground
Everybody is a star
One big circle going roun' and roun'.

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● BABY, TAKE ME IN YOUR ARMS

(As recorded by Jefferson/Janus)

TONY MACAULAY
JOHN MACLEOD

Come on and take me in your arms
And make me love you
Make me know how much I'm thinking
of you
Come along and do it
There's really nothing to it
Baby, if you try
Baby take me in your arms.

If lovin' you's a crime
Then I guess I'm guilty every time
And I always will because this heart of
mine needs you so
Maybe I'm a fool but I don't know why
you want to play it cool
My love is getting stronger so don't be
cool
Need you so
Come on and take me in your arms
And make me love you

Make me know how much I'm thinking
of you
Come along and do it
There's really nothing to it
Baby if you try
Come on and take me in your arms,
And make me kiss you
Make me know how much I'm gonna
miss you
Come along and do it
There's really nothing to it
Baby if you try
Baby take me in your arms.

I've just seen her face
And the feeling that I never felt inside
Makes this heart of mine just melt inside
every time
And what can I do
When I've tried so hard to get through
to you
Somehow you won't let this feeling through
to your heart
(Repeat chorus.)

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CORRECTION

On page 30 of the April, 1970, issue of HIT PARADER, we reprinted the words to the song "Kozmic Blues," incorrectly identifying the writers and copyright proprietors. The correct writers of this song are Janis Joplin and Gabriel Mekler; the copyright proprietors are Strong Arm Music and Wingate Music, Inc.

PARADE OF SONG HITS

●SHE CAME IN THROUGH THE BATHROOM WINDOW

JOHN LENNON
PAUL MCCARTNEY

She came in through the bathroom window
Protected by a silver spoon
But now she sucks her thumb and wonders
By the banks of her own lagoon
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

Oh look out she said she's always been
a dancer
She worked at fifteen clubs a day
And though she thought I knew the answer
Well I know what I could not say
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

And so I quit the police department
And got myself a steady job
And though she tried her best to help me
She could steal but she could not rob
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

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●ROCKIN' ALL OVER AGAIN

(As recorded by Rugbys)
MIKE HOERNI

Come on people rock 'n' roll tonight
Come together while the music's right
Let yourself unwind, I know you've got the time
Come on in we're gonna have a ball tonight
Anything you do will be alright
Look around and soon you'll find a way

Everything's alright, we're gonna rock all night
You can't go home now you've got to stay
Rollin' all night long, until the break of day
Oh, you can't go wrong, let the rock 'n' roll play
Looks like rock 'n' roll is here again
Hello, rock 'n' roll where have you been
We know your style so stick around a while
Come on in we're rockin' all over again.
Come on in we're rockin' all over again.
Come on in we're rockin' all over again.

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●THESE EYES

(As recorded by Jr. Walker & The All Stars/Soul)

RANDALL BACHMAN
BURTON CUMMINGS

These eyes cry every night for you
These arms long to hold you again
The hurtin's on me
But I will never be free
You gave a promise to me
And you broke it, and you broke it.

These eyes watched you bring my world to an end
This heart could not accept and pretend
The hurtin's on me
But I will never be free
You took the vow with me
When you spoke it, when you spoke it.

These eyes are cryin', these eyes have seen a lot of love
But they're never gonna see another one like I had with you
These eyes are cryin', these eyes have seen a lot of love

But they're never gonna see another one like I had with you
These eyes are cryin', these eyes have seen a lot of love but they're never gonna see another one like I had with you.

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●I'M JUST A PRISONER (OF YOUR GOOD LOVIN')

(As recorded by Candi Staton/Fame)
GEORGE JACKSON
EDDIE HARRIS

I'd rather be lonely than to lose you
I'd rather be blue than to be alone
Cause if you leave me my heart would grieve me
And my poor heart, no no
Just couldn't stand the pain.

Tho' your love has got me in captivity
Yet if you should leave me, I know I would die
In other words, I just couldn't take it, baby
I couldn't stand for you to say goodbye.

I'm just a prisoner of your good lovin'
I'm just a slave, bound and chained
I don't want to ever be free
So please don't ever leave me
Cause my poor heart, no no
Just couldn't stand the pain.

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●WHOLE LOTTA LOVE

(As recorded by Led Zeppelin/Atlantic)

JIMMY PAGE
JOHN PAUL JONES
JOHN BONHEM

You need coolin' baby I'm not foolin'
I'm gonna say it yeah
Go back to schoolin' way down inside
Oh honey you need it, I'm gonna give you my love
Wanna whole lotta love, wanna whole lotta love
Wanna whole lotta love, wanna whole lotta love.

You've been learnin' baby I've been burnin'
All them good times baby, baby
I've been yearnin' way, way down
My honey you need it
I'm gonna give you my love
I'm gonna give you my love.

You've been coolin' baby I've been droolin'
An' them good times I've been misusing way, way down inside
I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love way down inside
Woman you need love
Shake for me girl, I wanna be your back door man
Hey oh, hey oh oh oh oh
Keep a-coolin' baby, keep a-coolin' baby.

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TEN YEARS AFTER

**Want
A
Hit
Single!**

Mention singles to a progressive or underground group and you stand a good chance of hearing a snort of derision and a tale that albums are the thing. The latter may well be true, especially in the face of recent sales figures, but both Jethro Tull and Fleetwood Mac have had hit singles in England, and, possibly, the day of the progressive 45 is upon us.

Now Ten Years After have had a change of heart and are trying for success in the singles chart. Ten Years has built a huge reputation in Britain, America, and Europe, but mainly through concerts and albums.

At the end of last year, their first single, the exceptionally good "I'm Coming Home" was released in England and did nothing. Since then, strict silence has been maintained -

until now.

"We were supposed to have recorded one during the last American tour for release over here and there, but with one thing and another there just wasn't time", Ten Years' drummer Ric Lee told me.

"I'm Coming Home" was released in America as a trailer for the album 'Undead' and somehow it got released here. But we weren't available to promote it. I think the original idea was to release it three months later here."

Ric and I were speaking in a West End recording studio in London where the main thoughts of the group were on the next album, though "Sssh" had only recently been released.

With Jethro Tull's "Sweet Dream" climbing the charts in England, the



management decided the time was right for a Ten Years After single. It should be added that both Jethro and Ten Years After have the same management.

Recording the single took place towards the end of the last week and the finished product was planned to be out in a couple of weeks.

How about "Sssh" though?

"We're very happy with it and I can't think of anything we'd like to change", Ric told me. "We don't record more than we need for any one album and if anything is left over we scrap it."

Most of the tracks on "Sssh" are Alvin's compositions but there are a couple of exceptions. "Good Morning Little School Girl" is one and a prominent New York radio station banned it because of one word. Perhaps as a

result of this, the album shot up the U.S. charts.

I mentioned to Ric that Ten Years are still playing a lot of numbers that have been associated with them for a long time and he explained that this was entirely due to public demand.

"We want to get on with some new stuff obviously, but when we go on stage we find people calling for old numbers," he said. "I agree this can be a bit frustrating night after night, but then we can usually manage to fit odd new things in."

"There will be a subtle change in our material, but it's going to take a bit of time. Maybe we'll try one or two numbers a night and build up from there. We won't change the general feel of what we do, but after the Continental tour this month I think you'll notice a bit of difference."

Ric expanded on the American audiences, saying, "They take the new stuff well and are enthusiastic, but when we go into one of the old numbers they go wild. That may sound a bit like bragging, but it's not."

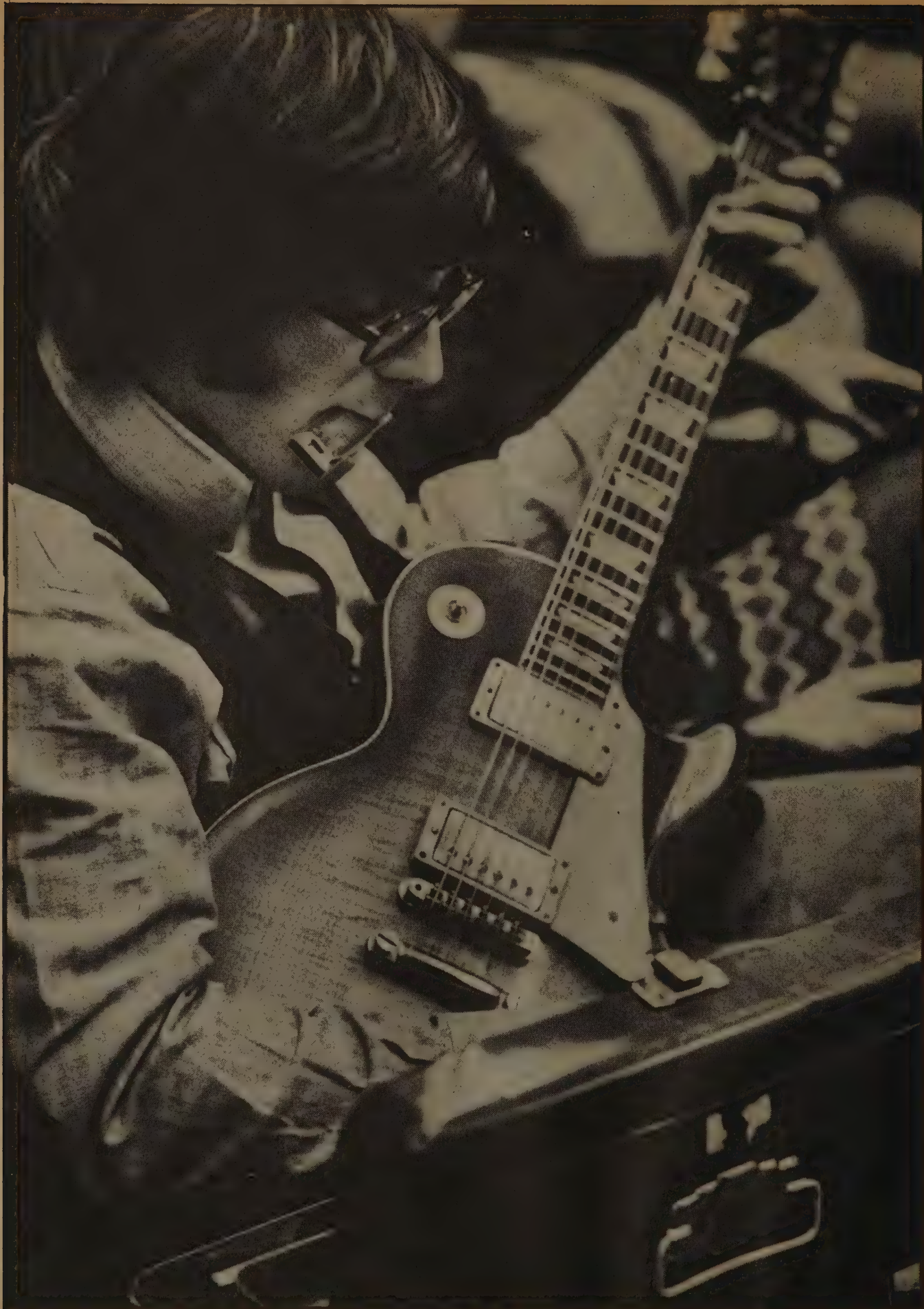
"At the Fillmore East we couldn't get off and when we did we were soaked and exhausted. America's such a big place that you can do five or six tours there and still reach only half the people."

When Ten Years return from America, they plan to do a few selected concerts where as many people as possible can listen to them.

But the new single should already have been in the charts and perhaps more people will be clamouring to hear what I rate as one of the very best progressive groups around today. □ Richard Green in London.



Alvin Lee, lead guitarist and musical leader of Ten Years After



"I find that it's more difficult if you preoccupy yourself for a minute with whether or not something is commercial".

"COMMERCIALLY, I CAN'T TELL ANYMORE"

***A Conversation With* JOHN SEBASTIAN**

"I've completely lost a grip on what it is specifically that's commercial. Commercially I can't tell anymore". John Sebastian was speaking to me in his quiet, soft manner. He was honestly answering my questions about John B. Sebastian sans Lovin' Spoonful and hit record excitement; the way he spoke I got the impression that the music he was creating for his first solo album was going to be a far cry, in many respects, from the pulsing drive of "Do You Believe In Magic"? and the socially aware "Younger Generation".

"You can't write with that in mind", he said continuing to explain his new attitudes about 'commercial' music. "I find that it's more difficult if you preoccupy yourself for a minute with whether or not something is commercial. Somehow it really stops my inspiration cold. I almost have to look at it as if I was just trying to please myself and then, hopefully, by extension, everybody else will like it".

John sat back waiting for the next question. His ever-present spectacles glittered in the office light. He looked almost subdued despite a multi-colored shirt of outrageously dyed hues and a pair of velvet trousers. And, as he talk-

ed in his low, hypnotic voice - the same voice he carries onstage to lull an audience to his magic land of music - I began to feel calm myself despite the hustle of New York traffic vibrating through the window. He gave me his sincerely reassuring smile, the one he gives when he says goodbye to you to make you feel that you've just made a friend, and I asked him about the difference between writing songs on the West Coast with Los Angeles somewhere in the background and writing songs with New York City on top of your head.

"Yeah, yeah I think so", he said. "But there is also a difference I think between each individual song, as far as the way that it comes, the source of inspiration and everything is rarely consistent. I can't tell you two situations where I got a song the same way. So like L.A. and New York definitely have something to do with your head. They change your inputs and therefore your outputs have a little different thing happening but it's more or less in terms of tunes that I think of the difference of inspiration and reflection rather

"I almost have to look at it as if I was just trying to please myself and then, hopefully, by extension, everybody else will like it".



than surroundings".

But surroundings have played a certain part in John's life since he left the Spoonful. He came up originally from the streets of New York, transforming his musical ability from folk strums to good-time music through the Lovin' Spoonful. He's had other experiences, like mending sails in New England seaport towns, but New York City was his major experience during the Spoonful era. When the magic of the group ceased for him, he headed for California, where for seven months he worked on his first solo album.

I talked with John about that album, which to date still has to be released, not to find out the details of the album so much as to discover, by the way he talked about it, what changes had taken place in his attitudes and approach towards music.

I asked him, first, what the album was going to be like. "It's taken a long time", he said making a sound between a sigh and a laugh. "Seven months I've been working on the album. I've recorded it alternately on the West Coast at Elektra Studios and in New York at the Hit Factory".

And what type of atmosphere was he trying to create with his new music? "Well, just mostly letting it go tune by tune. Each tune I tried to look at pretty much as a separate entity and arrange it as such, rather than the way I customarily would approach an album which is to go in and go tune for tune with pretty much the same musicians. What I did was try to pick the people that I would. . . if I could imagine anybody that I'd like to play on a given tune, who would I like. . . then when I decided that I tried to get them", he said.

Curious as to just what this new process of writing and recording was all about, I asked John to explain how any one tune came about. He chose to talk about a song called "Baby Don't You Get Crazy". "Well, ah, I was sittin' around after having written this tune with my friend Paul Rothchild who produced the album and Paul was saying, 'Okay, now how many people do you hear on the basic track for this here?' which is pretty much the way that we usually approach things once we get a conception of the tune we try to organize it in terms of how it's going

"It's taken a long time...seven months I've been working on the album".



to be placed on the tape.

"And I thought about it for a minute and I said, 'Gee man you know I think like eighteen pieces is about right. 'Well, actually I didn't come up with that number. I said, 'Look let me write this down on a shirt cardboard'. and I sat there and I wrote out all the things that I heard, and we had eighteen pieces. And Elektra had just finished their studio out on the West Coast and were feeling very proud of it because it was incredibly clean sounding and beautiful looking as well. So it started almost as a challenge to all of us because I had just finished three years of recording...pretty much recording by overdub because the Spoonful was a four piece band and we were quite concerned about playing as much as possible ourselves rather than let anybody else do it. We ended up overdubbing alot. I was anxious to do something that wasn't going to be overdubbed and overdubbed and overdubbed. And we cut this thing with eighteen pieces. What happened was I rehearsed the band one day for three hours, just the basic six pieces of the rhythm section. And then I went in the next day and worked for two hours with the horn section and the rest of the band. And then the lkettes came in and I taught them their parts and by the fourth hour that we were in the studio we had cut this song".

"Would you like to do it again"? I asked.

"Yeah, it was a gas, it really was", said John.

In his description I think we can all see the new John Sebastian. He's had his hit record fling and been more successful at it than the majority of contemporary musicians and now he has the well earned right to sit back with his pencil and piece of board, scribbling down his dream recording session, then springing up and making it a reality.

And perhaps his renewed association with Paul Rothchild should be kept in mind. When he first arrived in New York City, Paul Rothchild was there, even before the Lovin' Spoonful,, (He told me a year ago, "when I first came into New York to be a studio musician one of the first people I met was Paul Rothchild and he made me a member of the Even Dozen Jug Band - another member was Steve Katz now with Blood, Sweat, and Tears - and for about three months I spent every night listening to Paul mix sessions that I'd played on: Van Ronk, Judy Collins, Fred Neil. It was there that I began to understand the tape a little better. Which served me later on".) And now John and Paul are back together, Paul the famous producer of The Doors, John the famous songwriter of the Spoonful; together they sit and write the songs that they may have only dreamed of in their youth of four or five years ago. As he gave me that graciously alive smile when he left, I, for one, was sure that there is a new John B. Sebastian, formerly an itinerant harmonica player, more recently a rock and roll star, and now a musician. □ Richard Robinson.



Ray Davies' KINKS

The Kinks were part of what some observers have retrospectively named the first wave of the British musical invasion of the mid-1960's. Having derived their name from the English hip-slang word for unusual, or far out, or freaky, they originally came to the pop world from a district of London called Muswell Hill, where they early distinguished themselves for playing gloriously loud, muddy and sexually aggressive Chuck Berry and Little Richard inspired rock and roll at posh debutante balls and dressing in Edwardian styled leather and velvet costumes of their own design. The group's first ever recording was "Long Tall Sally", which fared poorly because of the earlier success of a group called The Beatles with that Little Richard oldie. After another flop, whose title is unknown to nearly all American fans, they scored a gigantic hit with "You Really Got Me", which simultaneously established them as a group to be watched in England and on the Continent and made American audiences aware of them.

The Kinks followed this initial smash cautiously, as it were, with a series of hard, lead guitar dominated two-or-three-chorders that fit comfortably into this prototypical mold like "All Day And All Of The Night" and "Who'll Be The Next In Line," which all sold outrageously well in America and further enhanced their superstar status in Europe.

During this period, however, leader and writer Ray Davies was apparently growing bored with the primitively raucous rock and roll for which the group was famous and began to experiment with lyrics, the results of which experimentation were such works as "A Well Respected Man" and "Dedicated Follower Of Fashion", in which the group began to abandon its characteristic format and concentrate almost exclusively on presenting, with few distractions, Davies' cryptic-satirical lyrics.

This trend was further pursued in the Kinks' "Face To Face" album, in which Ray concentrated lyrically on people who were caught up in the castrating webs of Britain's tacitly defined but subtly obtrusive class system.

The majority of the music on this "Face To Face" album, with the exception of lead guitarist Dave Davies' contributions (which have nearly always been primitive and rocking musically and terribly simplistic lyrically) was either stylized Elizabethan (famous session-man Nicky Hopkins chipped in with a whole lot of harpsichord) or softish vaudevillized rock.

As a sidenote, we should be aware that, while these changes didn't seem to diminish the affection of European audiences for the Kinks, the group's stature in America began to deteriorate in American coincident with the release of this recording. Also, it was at about this time that Dave Davies began to release occasional singles under his own name. One such record, "Death Of A Clown", was an enormous international success.

Which brings us to the latter-day Kinks, whose most recent albums, "Something Else", "The Kinks Are The Village Green Preservation Society", and "Arthur", are characterized by Ray's incredibly brilliant songs (he's grown almost unbelievably facile in writing both words and melodies) and the group's softer approach.

"Arthur" is the Davies composed score for a Granada television dramatic presentation. The score, which Davies took nearly a year to complete, is characterized by Ray's exuberant, drunken style-Fats Dominoish-singing, a less abashed rock and roll flavor than has been evident in the Kinks' recent post - "Face To Face" work and the addition of all manner of supporting orchestration to the group's two guitars-bass-and-drums lineup.

Said Dave Davies recently of the group to which he has belonged since its inception in early 1963: "The Kinks are very much like a family now, more so than we've ever been. We hardly argue at all now. When a group has been together for a time you realize that arguing is a waste of money and a waste of time."

Recently, Hit Parader talked to the other Davies, the group's spokesman, songwriter, rhythm guitarist, and occasional pianist, Ray. The conversation took place in the restaurant

of the New York hotel where the group was staying prior to their performance at The Fillmore East. Ray, looking classically the same as his photographs and album covers, came in and sat down, ordering tea and smiling at the tape machine. As he answers questions and listens to comments, he stares at you, like you were a creature from another planet. He's friendly, but strangely reserved, not really cold but never really warming up.

HP: Ray, as far as "Arthur" is concerned, was it done as a television show sound track and then released as an album as an after thought?

RAY: Well no, the whole thing came together cause the tv company asked me...they commissioned me to do this thing and we were going to start another album anyway and we worked on the story and the songs at the same time.

HP: When you wrote the songs did you know, were you conscious that they were going to be used with sort of a visual thing but at the same time they had to be heard by people. Does that type of thing have any effect on writing a song?

RAY: Well it was difficult in this case because I knew that we would put an album out and that was agreed on, and it would also be a tv show, but at the same time I wanted to try to get everything to stand up in its own right. Like a TV play, and LP, and as a musical play.

HP: Did you go through the normal scoring techniques of going to see the show and then going back to write the music after you'd seen it?

RAY: No, we worked out what was going to be done visually in the script.

HP: You were involved in the writing of the script?

RAY: Yes. And I did the music and the songs and then we finalized the script. And it was very much written together.

HP: Has it been shown yet in Britain?

RAY: It's being done now.

HP: You haven't heard any reaction then yet



from the press.

RAY: No only the lp, but they should have all the rushes and stuff done by the time we get back.

HP: Now the music on "Arthur" is a progression from some of your earlier things although every so often there are guitar things that come in really hard, and there's that same kind of pleasant floating feeling, very soft at times, of your "Waterloo Sunset" album, but musically you've gone through a number of changes; a number of different forms. Do you think of it in those terms, of you're not writing "You Really Got Me" any more you're writing "Victoria"? Or do you just not see it as that type of progression?

RAY: I see it as being as whether you got enough time to go in the studios and think about things or not. Like when we started we were on the road all the time and the stuff that I wrote was literally what we did on stage and an accumulation of all the different sort of things that we did and "You Really Got Me" was the end product, a watered down version of our whole stage act at the time.

And stuff like "Waterloo Sunset" came when we left off gigs for a while, we spent a bit more time in the studios. And we got more adjusted to studios.

HP: Has your brother Dave always played that Gibson, the flying v?

RAY: Is that what it is?! He bought it in America. He had a Guild, a black guitar, it was a fantastic guitar, and he brought it to America and it got pinched at L.A. airport so we had to buy a guitar very quickly.

HP: And you found that right off hand?

RAY: Yeah, he found that in a guitar shop, right at the back, second hand.

HP: When you played at the Fillmore didn't you sort of have a 'mountain of Marshalls'? Did you have any sort of quams about coming to the U.S. and being aware of incredible amplification that's going on here? Did you consider this at all when you picked up your equipment and came here?

RAY: I was told that the American equipment would be okay, we haven't quite got used to it yet, I haven't anyway. And Dave really hasn't got used to it yet. We're using Ampeg. It takes quite a bit of getting used to.

HP: Now your stage thing was sort of a combination of two styles, one a very pop 'perform the song type thing' which I believe in. I feel if you're in a group, perform the song, if you're going to be a solo artist be a solo

artist, but don't use the song as the point of reference to go out and play scales for me. But at the same time you sort of lengthened out middles of songs and did instrumental things which I'm sure pleased the audience more than the two ends of singing. Did you have any feeling about the audience at the Fillmore?

RAY: I wasn't sure what they'd react to, cause the last tour we did here it was really a completely different audience, and we just sort of played it as we went along.

HP: To a standing ovation.

RAY: Laughs.

HP: I didn't know whether they would give you a standing ovation or the Bonzo's (The Bonzo Dog Band was also on the bill.) Talking about your earlier music, every British group that seems to have gotten blues records seems to have gotten or discovered a certain number of American artists like Arthur Alexander, Solomen Burke, or Doctor Feelgood, or Lazy Lester...or Slim Harpo...Chuck Berry. When you wrote your own music at that time did you build off of this American blues type thing...or were you influenced by other things.

RAY: As a group we built from that. There are various other things involved in my music that I'm not really aware of, but I'm aware of some...I can only tell you what I know... (laughs)

HP: Is that part of it, walking down the street and talking to people and things like that?

RAY: I don't know, it was at one time, then I thought for a while that you can walk down the street, talk to lots of people and still know nothing about anybody, depends on how you react, how quick you're reacting. You can bull your way through a whole day, not really do anything, but pretend that you've done something so you're entitled to go to sleep and get up and have breakfast the next morning. You haven't really done anything.

HP: How many interviews have you done in America with the so called underground or hip press? (Not that many) ...I want to ask you about your early music, how do you feel about those first couple of albums now, in retrospect...that type of music, that really hard hitting, emotional, dance music as opposed to the electric wah wah of today's generation.

RAY: Well, I played our first album before we left and I quite liked it. I don't think the second album was quite as hard.

HP: The second album, the song sort of ended in the middle or began in the middle, was the recording of that sort of a running through the studio one afternoon type thing?

RAY: Not, it's more a question of being pushed into the studio.

HP: Who's your producer on those early albums?

RAY: Shel Talmy.

HP: Is he still with you?

RAY: No.

HP: What album does he go up to?

RAY: Up to our "Face To Face" lp that was really the last thing he did anything on.

HP: Who did the new one?

RAY: I did.

HP: Now there's been...

RAY: Yeah, we all sort of contributed the arranging of the thing.

HP: Now what about producing your own material, there's been some question about that. A certain number of major groups have attempted to do that and then gone back to using Jimmy Millers and people like that. Do you feel that an artist with five or six years of experience behind him in record and being produced by somebody else can go into a studio and produce himself and get what he wants?

RAY: No, I don't think he can. I know that sometimes we have a problem where I have to rush a vocal, and that's a problem and I think all the groups got to be perfectly honest and I think we are...we shout at each other if it doesn't work out in the studio and we try to work things out and it can become a problem when you got nobody to make decisions.

HP: Sort of like alleviating responsibility by having a producer, you can always say, what do you think'?

RAY: Yeah, and it's also somebody to blame, you know if you're not sure how to do something, because the producer says that's good then that's how you got to do it, you say 'right'.

HP: Have you listened over and over to "Arthur" now that it's been done? Do you have any second thoughts about it as a production?

RAY: Yeah, the fault is that it lasts...the whole lp lasts too long...and consequently the volume of the lp suffers. I think especially in England because they cut records a lot quieter anyway...I think it's all right in America because they can get over that problem.

□ Questions by Richard Robinson

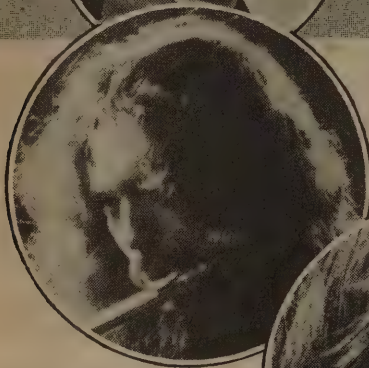
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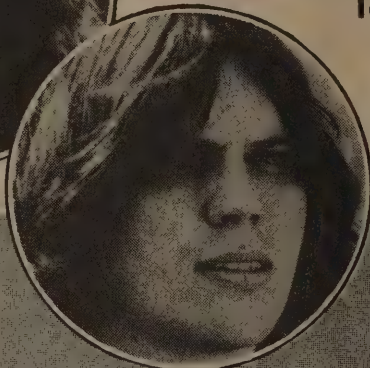


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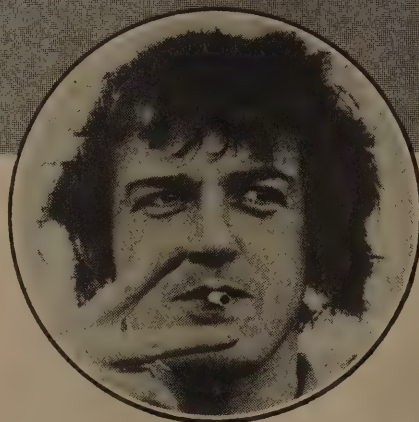


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ANDERSON**

Talks About The
Price Of
Flutes And
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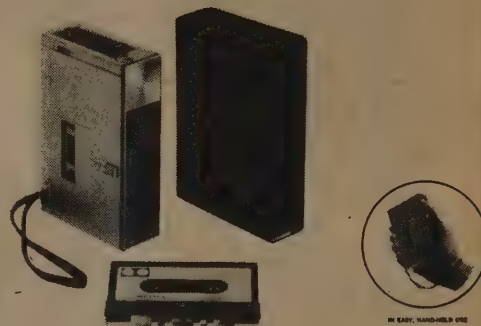


The
JOE COCKER
Interview

PLUS: A Couple Of New Column Surprises

HIT PARADER

JULY



SONY POCKET CASSETT-CORDER

SONY POCKET CASSETT - CORDER

The Sony Model 50 pocket Cassett-Corder is the same unit used on the Apollo 11 mission. Accompanying the unit were extra battery packs and cassettes. In addition to recording the astronauts' own thoughts and impressions during the flight, music tapes were on-board for entertainment en route.

The unit remained in the command capsule with Richard T. Gordon during the entire flight.

Write to the Shopping Bag for more information.

TWO NEW SOUND SYSTEM ACCESSORIES INTRODUCED BY SHURE

Two new vocal master sound system accessory components, designed especially to increase the capabilities of the Shure Vocal Master VA300 series vocal arrangement and projection systems, have been introduced by Shure Brothers Inc., Evanston, Illinois.

The new products are the Model PM300 Power Master booster amplifier and the Model VA301-S Monitor Speaker. The Power Master, developed to supply the extra amplification required when extra



TWO NEW SHURE SOUND SYSTEMS ACCESSORIES



PANTHER PORTABLE ORGAN

speakers or extra power are needed to cover, extra-large auditoriums and stadiums, adds up to 100 watts RMS of usable, distortion-free power to the basic Vocal Master systems. It is also useful when higher-than-normal sound levels are needed, as in "hard rock" performances, and when coverage of an adjoining room is desired. They may be used with other sound systems. Write to the Shopping Bag for more information.

PANTHER PORTABLE ORGAN

Merson Musical Products Corporation announces the new improved Unicord Panther portable organ, Model #2100. This new model features new styling, new adjustable tilt stand and 20 watt built-in amplifier. There are 49 keys, C to C⁴, and mixture tabs in addition to 16' and 8' voicings. Voice mixture includes 16' Bass Burdon, 16' Bourdon, 8' Flute, 8' Strings, 8' Trumpet, 8' Oboe, 4' Flute and 4' Strings.

This model, with 8 watts more power than its predecessor, the Panther #100, has a suggested list price of \$450.00 and is available for immediate delivery.

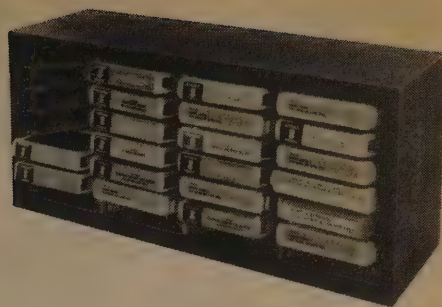
Merson is also the sale distributor for Marshall Amplifiers, Hagstrom and over 4500 other leading musical accessories.

Write to the Shopping Bag for more information.

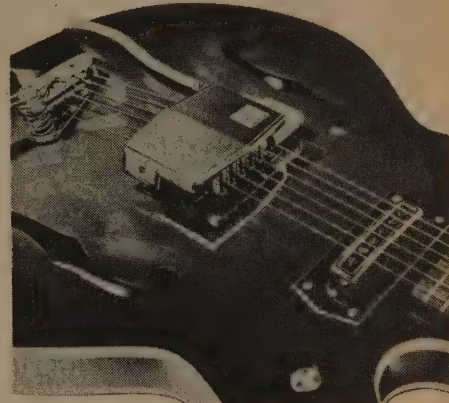
"MAITRE D"

Cartridge and cassette collectors will greet with enthusiasm the news that a rectangular shelf unit has been created to make it possible for them to store their collection in attractive, easy-to-reach units.

MAITRE D



CONDOR PICKUP FOR ELECTRIC GUITARS



The new product, called the "Maitre D" has a walnut finish and can be used either as a wall hanger or on a shelf. Additional "Maitre D" units can be stacked vertically and horizontally, to provide storage space for any collection, regardless of size.

The "Maitre D" for cartridges has 24 individual compartments; the "Maitre D" for cassettes has 30. Both are sturdily constructed of 1/4- and 1/2- inch hard-board laminated with a walnut finish vinyl. The compartments are lined with a rich-looking red velour.

Write to the Shopping Bag for more information.

CONDOR PICKUP FOR ELECTRIC GUITARS

A unique pickup for electric guitars, featuring an individual string separation system, has been introduced as an addition to the Condor line of products by Innovex, a division of Hammond Corporation. The pickup is designed expressly for use in conjunction with the Condor GSM (guitar sound modulator).

Usable with any electric guitar, the Condor pickup provides performers with nine quality features. Uniform high output levels at low impedance, with low distortion, are produced by the individual pickups for each string, which make up a controlled reluctance magnetic pickup system. The bridges includes individually adjustable string supports for each string, and each string pickup coil assembly may be replaced individually without disturbing the rest of the bridge/pickup assembly, or the other strings.

The Condor pickup also provides high crosstalk separation between strings, and is insensitive to externally generated hum fields. The bridge insures perfect intonation because of its extreme stability, with no horizontal or vertical mechanical play, and the musician can adjust the bridge height simply by rotating the wheels on the bass assembly with his thumb or a paper clip.

And, for guitarists who like to move physically as well as musically, the plug-in coiled cable extends to 10 feet.

The Condor guitar pickup brings to five the number of products in the Condor line, which includes the Condor RSM (reed sound modulator), Condor GSM (guitar sound modulator), Condor SS (sound system), and Condor SSM (sound system modulator), plus a complete line of accessories.

Write to the Shopping Bag for more information.

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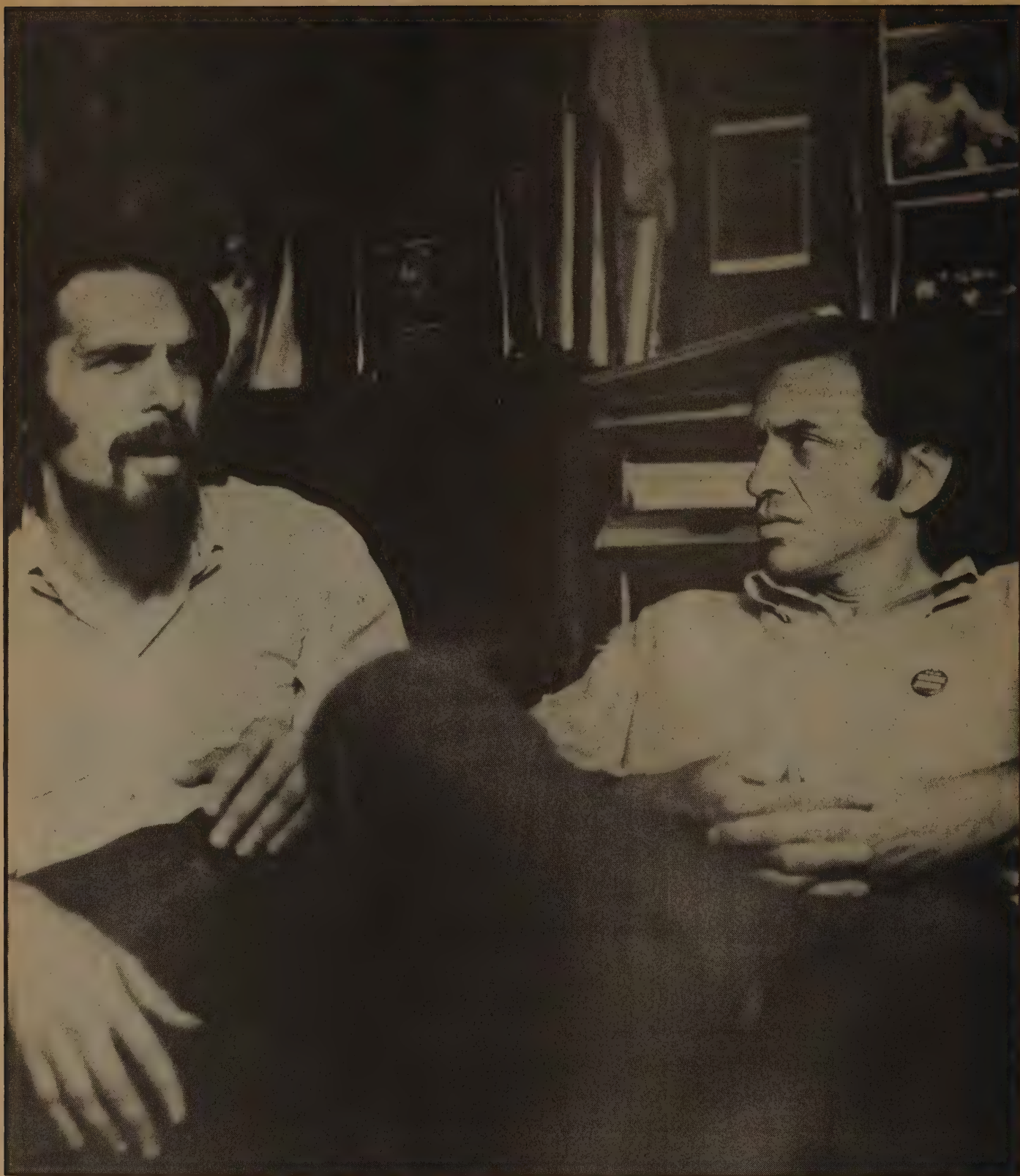
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"Dave Robinson (on left) talks with Bill Graham. Robinson and Graham work together on San Francisco and Fillmore Records as well as Dave's teaching seminars at the Fillmore West.

Editor's Note: Dave Robinson is a producer who has worked with Moby Grape, The Chambers Brothers, and Taj Mahal, among other artists (Mongo Santamaria, United States Of America, Phyllis Diller), and is now involved with Bill Graham's Fillmore Records and San Francisco Records and with classes held in San Francisco to teach musicians the technical and theoretical aspects of recorded music. Below, Dave explains in his own words his various projects, their importance, and ramifications:

DAVE RUBINSON RAPPS

Music And The Community

We formed a record company in San Francisco called Fillmore Corporation with two record labels, San Francisco Records distributed by Atlantic and Fillmore Records distributed by Columbia. Let me start from the beginning. The greatest enemy to be faced at this point on all levels in the country is ignorance and the greatest bugaboo about the record industry all together and the greatest problem in the creative arts all together is that those people who traditionally have held the power of knowledge refuse to disperse that knowledge to any of the young creative artists in the country or in the world because they feel that once they have gained by experience only they will have handed the mantle of direction and power over to the young. This is true politically, this is true financially, this is true sociologically on all levels in the country and it certainly is true creatively in the record business, whereby a group of old men continue to run the record business generally, men not yet liberated to think except as old men, if they're not chronologically old. They have all the secrets and very plainly they're not going to give them up.

You have to pay your dues, you have to come up the hard way, in other words in order to be a good poet they say you have to starve. It's not true. What's true is there's a great amount of, a great wealth of knowledge available on how to make a record, how to record, where to put your microphones, how to select your channels, how to mix, how to go about getting songs copyrighted and published, how to get live gigs, how to set up a band, how to work with your amplifiers so they sound better, how to tune your guitar best, certain basic physical theory, in fact, which everything in recording stems from, which is never ever talked about or given out to young musicians or to young creative people because the older people or the entrenched people feel that once they give out this information their own position will be weakened. Of course it will be weakened. But we are not here to retrench their position, we are rather, here to spread the knowledge as much as possible so that there'll be no need to fly to L.A. or Chicago or New York or Nashville to record.

I would like to see recording studios in Boston, Cincinnati, Toledo, Dallas, Baton Rouge, Durham, North Carolina... wherever there's a center of creative effort going on there should be a self-sufficient creative community. Now this has been, unfortunately, impossible up to this point. What I'm trying to do, I have a series of seminars we've been doing for about three or four months - free - anybody wants to come, come, anybody that wants to leave can leave. We have four or five hundred people every day, every Tuesday, Thursday and all day Saturday and we have lectures on basic electronic theory. This is a wave shape, this is what an envelope is, this is what cycles per second means, this is what wave length is, this is what pitch means, this is what volume means, loudness, intensity, wattage, I'm trying to think of the verbiage that one must understand, this is the different kind of microphones, this is the different kind of instruments and how they work, this is how you write for each instrument, this is how records are distributed, this is how records are pressed, this is what a groove looks like under a microscope.

We've been doing it, we've given thirty five seminars so far. And they've been enormously successful. People who've been studying at the seminars are now going into the studios in San Francisco, given free by some of the studios there, by the way, co-operatively, to make their own tapes, to go in and cut their own records and see what they come out like. Now, I don't believe in this 'this artist is signed to this label exclusively, he will record with this group exclusively'. It's strange to me to force an artist or a musician to record only with a specific bunch of musicians. The reason that jazz became great was because artists could go around, musicians could jam with everybody, and inter-act and weave different kinds of music with different kinds of people. The reason that a great many artists have become better painters, or better sculptors, is because they've been able to hang out and learn from other people and give their ideas and have them changed. I'd like to see this done in the record business much more than it's been done.

Once a poet cops out to the fact that he not only wants to know about poetry, but he wants to know what his book is going to look like, how much it's going to sell for or why it costs so much to print it, how he can protect himself, how he can get a better contract to write his book, or his poem, or make his record, or sing his song or write his song, the poet will have balance, will have control, over those elements which he normally cops out of having. And we're just trying to spread the knowledge that myself and my engineer, the attorneys in San Francisco, the studios and everybody else have been able to gather over the last couple of years and have everybody be as self-sufficient as is humanly possible without having to give up their human prerogatives with that horrible kind of treatment which we've been getting for so long 'listen, sonny, don't worry about it kid, I'll take care of that, you just go make your songs kid you know, and I'll take care of it, look at all the gold records on my wall baby, I can take care of it'. If you say, 'Um, but sir I can't seem to find my records in the college book stores' or something, he'll say, 'look baby, we got credit problems, don't worry about it, we got credit problems, don't worry about it take it easy'. And I'm trying to give these kids and these musicians and these poets and whoever, the knowledge necessary to find out what's true, to know an untruth when they hear it or see it and be able to deal with it. And that's basically what we're trying to do. It's been very successful, I would hope that some of the people in the country would wake up and try to spread it to New York, Chicago, Toledo, Miami, wherever else they want to have it.

The thing that would make me most happy is to have a decentralized record business where every creative community was its own self-sufficient, feeding creative force and sent the records in for distribution and that's all. Instead of having to go to New York or L.A. to do our business which is really a drag, if you've ever been to L.A. or New York and had to stay there any length of time you know that it's dehumanising and makes you very insensitive. □ Dave Robinson; tape interview and transcript by Pop Wire Service.

new stars on the horizon



RENAISSANCE

A TIME OF RENEWAL

Group - has now given birth to Renaissance: the music of Keith Relf and Jim McCartney and the production and guidance of Paul Samwell-Smith.

The Yardbirds truly have given way to a renaissance. Guitarists to be considered the world's finest began their professional careers with the Yardbirds core: drummer Jim McCartney, bassist Paul Samwell-Smith, and vocalist, guitarist, and harp player Keith Relf. While the Yardbirds completed eight tours of the States, Eric Clapton returned in Cream and then Blind Faith, Jimmy Page formed Led

Zeppelin, and Jeff Beck brought his own group.

Meanwhile, on the other side of the Atlantic, the Renaissance of Keith Relf, and Jim McCartney has been taking place with the assistance of pianist John Hawken, formerly of the Nashville Teens and "Tobacco Road" fame, bassist Louis Cennam, long time session guitarist, and Keith's sister Jane, whose beauty and talent add depth and color to the experience that is Renaissance.

The group has been functioning as a whole now since Christmas of last year, and have turned out their first album for Elektra, after talks between friends pro-

ducer Paul Samwell-Smith and Elektra president, Jac Holzman, who provided financial backing for Renaissance's first recording venture based on his faith in Paul, Keith, and Jimmy.

Drawing on influences as diverse as Baroque and Classical composers as well as more contemporary blues and jazz roots, utilizing the unique vocal ability of Jane and Keith Relf, Renaissance on their first album brings a fusion of musical elements that is the culmination and realization of the promise of the Yardbirds, and at the same time the dawning of the renaissance that is Renaissance.



WILD THING

THE WORKING MAN'S ANSWER

If you drive about twenty miles due west of Boston, you come to a small community near Framingham called Hudson, Massachusetts, population 7,897. It's a neat, tidy, upper middle class community of development type houses with a small lake.

Drive into Hudson, through the nicely curving suburban streets and you'll come to Fort Meadow Drive. Down Fort Meadow Drive, however, the whole suburban image is likely to be impaired if The Wild Thing are home.

For, nestled in a \$41,000 split-level (which they own) are the four members of one of music's newest discoveries - The Wild Thing, purveyors of funky soul music and resident enfants terribles of Hudson, Mass.

For the Wild Thing, the road to Hudson started in Norfolk, Virginia in 1962.

With slightly different personnel, they were called the Dynamic Deltones at the time and even had a lead singer named Leroy "The Fabulous Lee-Jam Maverick" Smith.

It was in Norfolk, in 1965, that it all fell together. Lead guitarist Poncho Vidal was playing in the Deltones when Pat Mitchell (bass), drop-out from a military college; Jesse Brock Norfolk native and veteran of a band called The Left Bank Bearcats, and drummer Dennis Ianitelli all happened along.

Dennis had been in the Navy, joining Poncho and the Deltones when his hitch ended. They were playing in a place called the Jolly Roger then, a popular hang-out for Navy personnel on shore leave. "That place was so tough, that we couldn't leave the bandstand without getting our tails kicked," Poncho recalled.

And so, all things being equal, the dynamic Deltones evolved into The Wild

Thing and The Wild Thing, in February of 1964, decided Norfolk just didn't hack it. They went north to seek fame and fortune.

First stop was Cambridge, another Boston suburb that also happens to be the home of Harvard University. The club dates started coming in and there was money around. The Wild Thing had a yen to be free of big city hassles.

So, the house in Hudson was selected as the group's new home base - a decision which, because of the group's appearance, caused some of the more straight citizens of that fair community to become a bit uneasy.

"People, I guess, are afraid of us," Jesse said. "But we're not going to hurt anyone; maybe they just see this hair and figure we're going to tear everything and everybody up."

The hair is, indeed, a sight to behold. It is the group's trademark and at the same time their nemesis.

The style, Jesse said, is what The Wild Thing sees as the natural extension and evolution of the Elvis Presley haircut of the 50's. It is teased up, spray set, then colored silver.

Many hours of patience and \$10 worth of material each week are required to keep the styles up. Each Wild Thing member does his own hair. The group is afraid to entrust the task to a professional beautician.

The hairdos started in the early days of The Wild Thing. "We weren't that good so we needed a trademark," Jesse said. But things have changed and The Wild Thing now writes all its own material and would like to ditch the whole idea of the hair, returning to something a little more maintenance free.

But the prospects for change are not great. Nightclub audiences all over Massachusetts and the Eastern Seaboard flock to hear The Wild Thing, the working man's answer to the underground super groups.

"We just want to get as rich and famous as we can," explained Jesse as the group lounged in its Hudson headquarters. They have done pretty well. A black limousine is parked out front for personal transportation and there's a large gray truck to cart around all the group's equipment.

Inside, the group creates songs like "Old Lady", "Bummer", "Strange", "Yesterday's Tomorrows" and "Get It", as Hudson neighbors look on wearing puzzled suburban expressions.

But the group is a sort of suburban family-community to itself. They even invite neighbors over for cook-outs.

They listen to music by Three Dog Night, Rhinoceros, the Creedence Clearwater Revival and Sly and the Family Stone.

"We're in a state of change right now," said Pat. "With so much music today having political overtones it's sort of difficult to cut through and get your own sound together. We were on an anti-establishment trip all last year, and let me tell you, I just don't dig them hardliners and Communists."

"We're patriotic, man," said Jesse. "We get high on the flag."

In the deep recesses of The Wild Thing's scrapbook, there is a poem, written by an anonymous author, pasted onto a portrait of Pat. Some of its words, written about Pat, might best tell The Wild Thing story:

"A fire burned brilliantly, higher and higher. The world lay before him for his picking at will. Such thoughts, desires and beasties preyed on his mind. But, he was young and could not die - not his kind."



IN THE SPIRIT

To the musical purist, enthralled in one of the several prominent genres of music (rock, blues, jazz, country-western, etc.), fusions among these different elements would be unacceptable.....unthinkable.. ...tantamount in some quarters to "selling out".



Luckily, however, the dedicated purist is finding his numbers ever diminishing. Witness the pseudo-acceptance of a group like the Byrds to the Grand Ole Opry or the newfound resurgence of jazzman Roland Kirk to the rock idiom. And, conversely to the last example, witness the interest shown in jazz circles to some of the newer jazz-rock groups. Ten Years After, for example, have engaged in some remarkable jams with Woody Herman's group and they were the first "rock" group to be invited to last year's Newport Jazz Festival. Jethro Tull is another example.

But for all the groups who are outwardly attempting announcing that they're going to bridge the gap between musical idioms (say jazz and rock), there is one group, Spirit, who haven't felt it

necessary to announce or declare anything in reference to what they've set out to do. They've let their music speak for itself.....the various music critics and writers have taken it from there. But Spirit has some definite ideas on the subject; for that matter, on music in general. I recently spoke with guitarist Randy California and drummer Ed Cassidy.

HP: RIGHT BEFORE THE NEWPORT JAZZ-ROCK "Festival", THERE WAS A JAZZ FESTIVAL IN VIRGINIA THAT HAD ONLY ONE ROCK ACT ON THE BILL. YET THAT ACT, SLY & THE FAMILY STONE, COMPLETELY RAN OFF WITH THE SHOW. AND TO AN AUDIENCE OF PRIMARILY JAZZ PEOPLE. WHAT'S YOUR REACTION?

Randy: Because they probably gave more of themselves, through their music.



It's that simple! Now you can't start saying that jazz is bad and pop is good.... better. It's just that that particular group gave more of themselves. I'm sure if Wes Montgomery was still alive, he would have got the same ovation.

Cass: Yeah, it's pretty obvious that jazz, as an art form, is pretty dead. I mean, if you go to a jazz club and watch them....look at them. What do those musicians do for you? Except for making you want to go home?

HP: THAN JAZZ SHOULD BE MORE VISUAL?

Cass: Jazz should be more people, manmore folk. It's not comfortable. There's just this instrument hooked up to a speaker....there's really no quality that's coming out. Oh, there's a little hate and a little resentment because the world is

treating you like a dirty rat and it all means something, because jazz is so steeped in tradition. But there's that lack of being simple folk....lack of enjoyment. I think one sentence boils the whole jazz thing down: Jazz is not well liked. It might be appreciated and understood, but it's not very well liked. If people listen to it uptight, it makes them uptight and becomes a back and forth thing.

Randy: It's like any other kind of medium. Like ten years ago, jazz was something to get into....to break away and be different. People broke into that and they just stayed there. And now rock is the thing to be different....well, not really anymore. The thing to be different now is to be playing good music. To really pulsate. That guitar-dominated era is over.

HP: IT REALLY DIDN'T LAST VERY LONG, DID IT?

Randy: Well, it lasted as long because there's a Midwest and there's a this and a that and it takes time to reach everybody. But now I think it's reached everybody.....everywhere.

HP: WHAT ABOUT THE MANY ATTEMPTS TODAY TO FUSE JAZZ AND ROCK TOGETHER. BLOOD, SWEAT & TEARS, LARRY CORYELL, BARY BURTON? ARE THEY SUCCEEDING?

Randy: I don't think so. . .because they are attempts. They're conscious attempts to do it. We're not making any kind of conscious effort. That's what naturally happened with us. When people are trying to do something. . . really trying, it's hard to do.

Cass: Sure, when we formed, I wanted to bridge the gap between the various musics. . .but I wasn't trying to make it a jazz group or Randy was not trying to make it a rock or blues group and Jay (Ferguson) wasn't trying to make it a classical group. Even though people will say, you know, because we're reacting to the jazz thing now. . .they'll say we've got a jazz background and we're trying to be a jazz group. So with that people, people will put labels to things. But there's no way you can deny that. So what we do is we don't consciously. . .and that's where I think a lot of groups run into problems. . .they consciously try to do a certain thing and in the process, get trapped.

HP: YOU WERE JUST SPEAKING OF BACKGROUNDS. WHAT'S YOUR MUSICAL BACKGROUND?

Randy: I first played guitar at about the age of five or six. My mother taught me my first chords. She was pretty deep into the local folk music scene at that time. Then I progressed learning the blues when I was about ten or twelve. . . then we traveled to New York, where I met Jimi Hendrix. . .before he got famous. Then we got together and I picked up my first electric guitar. Now, before that, I was in a group called the Red Roosters, right before I went to New York. In that group was the present bass guitar of Spirit, Mark (Andes), Jay (Ferguson) the singer, and the same drummer, Cass.

HP: WAS IT A ROCK GROUP?

Randy: It was kind of folk rock...but we were even experimenting at that time, you know?

HP: GOING BACK TO HENDRIX FOR A MOMENT. WHAT WERE THE CIRCUMSTANCES OF YOU MEETING HIM?

Randy: Well....I met him at a music store in New York. He was looking to buy an amplifier and I was looking for a guitar. He had the guitar in his hands and I asked him how much he wanted for it. He said \$40, but I didn't have the money at the time. But he told me his name. Then, I didn't see him for about six months. . .no, about four

(continued on next page)



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(continued from previous page)

months. Then I saw him again in New York...in the village, at a place called the Cafe Wha? And that was the first time he was going to be on stage by himself, as a solo. He had always been a backup guy behind groups. He played one set...and the people really dug him. He had a bass player and a drummer with him. After the set, I went backstage into the basement and started playing some things with him. And he said I was the person he was looking for because he wanted a second guitar player...but not just a rhythm guitar player. He wanted someone to play leads with him and...

HP: HOW OLD WERE YOU THEN?

Randy: 15....No, I was 16 then. That was in 1966.

HP: HOW DID SPIRIT, ITSELF, FORM?

Randy: Well, we were coming back from New York....we were living together in New York then and.....Cass, you take it from there.

Cass: Yeh...we came back from New York and wanted to get a group thing going...and I wanted to...well, get into something a little different, broader, instead of just playing a rock thing or a jazz thing. I wanted to get the people in the group to perform in a wider range. So I looked around and....Randy and I messed around for a bit. Then we ran into Jay, who hadn't been seen for sometime and got him interested. And the same thing with Mark and John and we soon had a whole band with good backgrounds.

Like John's background was primarily...well, his early, very early training was classical. The majority of his playing up to the time we met was in the jazz area. He was playing with the New World Jazz Company, up at the Topanga Corral in Topanga Canyon. Mark had played with different groups, including Canned Head, in between the time the Red Roosters had broken up. And Jay, also, had played with different groups.

HP: WHAT ABOUT YOUR BACKGROUND?

Cass: Well, background was very mixed. You know, it's part jazz some rock...you know, going back to 1963, when I first came back from New York. I had gone there with a jazz group and we came back and had a chance to play with a couple of early rock groups in the Los Angeles area. That was in 1963, when rock groups were still doing the Elvis Presley things...and then, of course, the Beatles broke out and then things started to switch. So I played with that. I had some early country and western playing and a little large band playing and some other small group things. Just a mixed bag.

Randy: Why don't you tell him about the Rising Sons?

Cass: Oh, yeah. There was another group called the Rising Sons. I don't

know if you recall them?

HP: TAJ MAHAL'S BAND?

Cass: Well, it wasn't Taj Mahal's band. Taj Mahal was just one member of the group. I joined the group when a friend of mine was playing bass in it at the time. I joined because it was supposed to be a rhythm and blues group. So we messed around together, for a short length of time, and things looked good. But the rock business, being what it is, they got influenced more by what people were saying than by their music and consequently, instead of being a blues group, which is what they were, they turned into a rock group.

HP: LET'S TALK ABOUT "ELLUAH", THE JAM SONG YOU USE TO CLOSE SPIRIT'S SETS. HOW DOES IT EVOLVE?

Cass: Well, the way it evolves is....We use a basic head, which is in 3/4 time. When we first started out, we all used to take solos more in the jazz sense, because we all used to take solos basically in 3/4...coming off the head and staying in time.

HP: WITH ALL OF THE TIMES YOU PERFORM THE SONG, IS IT STARTING TO GET STEREOTYPED IN YOUR MIND? I MEAN IN THE INDIVIDUAL SOLOS YOU DO. IS THERE STILL A CHALLENGE IN IT.

Cass: The song was written with the precise thought in mind to give each person solo time to express himself in any way he chooses. Not as much freedom as they would want, but...Now that should answer the question in itself. Every time we play it, we have the privilege of playing whatever we feel musically concerned about at any particular gig...whether or not it's the first or the 500-and-first time we've done it. The song was written to be a challenge to use musically and it always is to us. And our expressions...solos if you will....aren't just musical. For my solo, I might hand out 500 apples to the audience, which we've done. Randy might hand out bags of candy, which he's done for his solo. Now you may say it's not musical, but you're forgetting the point of the song. It's a point of departure for our individual expressions.

HP: DO YOU, AS A GROUP, GET A CHANCE TO DO ANY "CONVENTIONAL" JAMMING? I MEAN LIKE MUSICALLY FEELING EACH OTHER OUT, ONE PERSON TAKING A LEAD AND INSPIRING SOMEONE ELSE AND GETTING THE WHOLE GROUP IN?

Randy: Oh yeah, that happens a lot during rehearsals.

HP: WHAT ABOUT IN PUBLIC? LIKE PERHAPS AT A SMALL CLUB, AFTER HOURS?

Randy: In San Antonio, just a week ago after a big concert, we went to a local club there called the Circus. There were just about 100 or so people there and we

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jammed for a couple of hours. It was great.

HP: HAVE YOU GIVEN ANY THOUGHT IN RECORDING SUCH A JAM?

Cass: Don't you think that kind of thing has been done enough? With people jamming on those supersessions and all? That whole trip has become a shuck. Recording 15 or 21 minutes of pure junk. Randy: People want to be entertained and we want to be entertained...especially by our own music. We like to cut something in the studio and then hear it back and make the changes we think are necessary to make it sound the way we think it should sound. But jamming? You can hear anybody jam. The idea is not really that special anymore. And actually, most of our music originates from jams. We do jamming within our songs.

Cass: The things we do in our live sets are the things which we've also recorded but on stage we have the freedom to add whatever we want. So that makes it possible for us to enjoy the songs we're playing all the time.

Randy: You've got to keep some basic structure in the material you're doing.

HP: IN REFERENCE TO YOUR OWN GUITARING, WHAT'S THIS I HEAR THAT YOU'VE BEEN USING A SEARS & ROEBUCK GUITAR FOR THE LAST COUPLE OF YEARS?

Randy: It's true! Well, about a year and a half ago, I didn't have a guitar and I was completely flat broke. So there was this band across the street here...since then they've broke up...and the lead guitarist of the band has a Stratocaster and I asked him if he had an extra guitar. So he brought down his brother's guitar, which was a \$35 Silvertone from Sears. It had been sitting in the closet for about 5 years. So he loaned it to me and I really dug it...I loved it so much. Then he wanted it back, about three months later. I didn't want it to go, because I knew it was the guitar for me. So I kept holding off until I got the \$35 and paid him and I've kept it ever since. It's a very simple guitar. It's got one pickup...a small pickup, treble, bass and volume. That's the complete guitar.

HP: AT WHAT POINT DID YOU START INCORPORATING ALL OF YOUR VARIOUS ELECTRONIC DEVICES WITH THE GUITAR?

Randy: Well, Jimi Hendrix is the one that taught me how to bend notes...that was when I knew him in the Village. When I got back to L.A., I was just barely getting into the electric guitar. After the group was together for about 6 months, I added a fuzz-tone and a wah-wah and the tape-loop echo which I now have. And now the group is considering getting a synthesizer.

HP: HOW WOULD A SYNTHESIZER FIT INTO WHAT YOU'RE DOING AS A GROUP AND WOULD YOU STILL CONSIDER THE PRODUCT AS STRAIGHT MUSIC?

Randy: Oh, yeah...as long as you're expressing yourself and the machine isn't controlling you, that's music. Because, like when you press the dials, you know exactly what's going to come out...and I think that's cool. Of course, you have to experiment, too.

Now, as to the synthesizer, we're not going to try to fit it into what we're doing. We're going to try to create something with it. Electronic music is another media and we're going to try to use it as a tool to its fullest extent. If there's any instrument that has a different sound, we want to have that sound within our reach, so if we want it, we can use it.

Cass: That's the freedom about this group. We might all decide tomorrow that we're all going to play trumpets from now on...there's not going to be any drums, guitar, bass or piano. It's all going to be voice and trumpets...nothing else. But that's the whole idea. We're doing what we're doing...however, we're going to do it from one moment to the next. It might be totally alien to what you've heard us do before, but that's where we're going. We're not restricted by YOUR restrictions. You restrict yourself by trying to restrict us to play a certain way that you're used to hearing.

HP: RANDY, WAS YOUR USE OF THE TAPE ECHO INFLUENCED AT ALL BY WHAT DON ELLIS HAS BEEN DOING WITH TRUMPET AND TAPE LOOPE?

Randy: Oh, no...not at all. I was doing that for quite a while. And also double guitar...two guitars recorded in harmony.

HP: WILL YOU BE STAYING WITH YOUR SILVERTONE OR...?

Randy: No, I'm going to be getting a new guitar soon.

HP: WHY?

Randy: Because up till now, there hasn't been a guitar that's been complete in itself as far as smoothness and action is concerned. Now there's a new guitar put out by a guy named Dan Armstrong, that will be distributed by Ampex. This guy's been building guitars for 10 years and he's taken the best qualities out of each guitar on the market and put them into one guitar. It's a single pickup, clear plexiglass solid body. It's got a neck that's two frets longer than a Gibson. You can take the high "E" string on the last fret and bend it up as high as your fingers will go and the note will be as clear as any other note on the guitar. It's like a guitar player's dream guitar. It also has 7 different pickups that you can use for different sounds...say for recording. You just slip them in and out.

HP: AND YOU CAN EASILY ADOPT ALL OF YOUR ELECTRONICS TO IT: WAH - WAH, FUZZTONE, TAPE ECHO... WHAT ELSE DO YOU USE?

Randy: A volume pedal. Yeah, they all should work great. Questions by Pete Senoff

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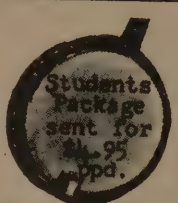
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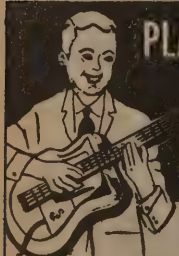
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Every day I get at least a dozen albums in
the mail for review. When I first started writ-
ing about pop, rock and all the other forms of
contemporary music, I thought to myself,
"Wow, free albums". Then, as the albums kept
rolling in, I began to wonder how so many
albums could be put out and so few of them
could make it; how so many groups could
record and how so few could come up with
something out of the ordinary. Then I got a
little depressed. "With all these albums and
only a few good ones, it seems like nobody
really knows what they're doing and only luck
can provide a group with recognition". I
thought.

Now I try to think of albums the same way I
view paper back books: thousands come out
every year but only a few are worthy. Sort of
like watching television, there's something on
every channel every hour but only a few
programs really make it. This attitude makes
me feel better, lets me hear a bad album with-
out being annoyed that so much time and money
was spent on nothing.

If I haven't learned anything else, I've dis-
covered that the majority of record companies
release albums without the slightest idea of
good or bad and critics and potential audience
alike should never spend too much time fretting
over the lousy, just enjoy the good.

This month, my good list is headed by an
album by The Flamin' Groovies. A San Fran-
cisco group, The Groovies have put out an al-
bum that, the first time you listen to it, sounds
like nothing much at all. In fact the volume
seems so low that you really have to crank up
your record machine to hear what's going on.
But after a couple of listens, and I must ad-
mit that I thought there was something there
the first time I heard the album, you get to
liking The Flamin' Groovies for the kind of mu-
sic they play and the way they play it.

SUPERSNAZZ is what they call their first lp,
I'd define it as an intelligent, enjoyable blend
of rock and roll and originality. Some of the
songs were written by members of the group,
especially Roy A. Loney, lead vocalist. Other
tunes come right out of the annals of rock

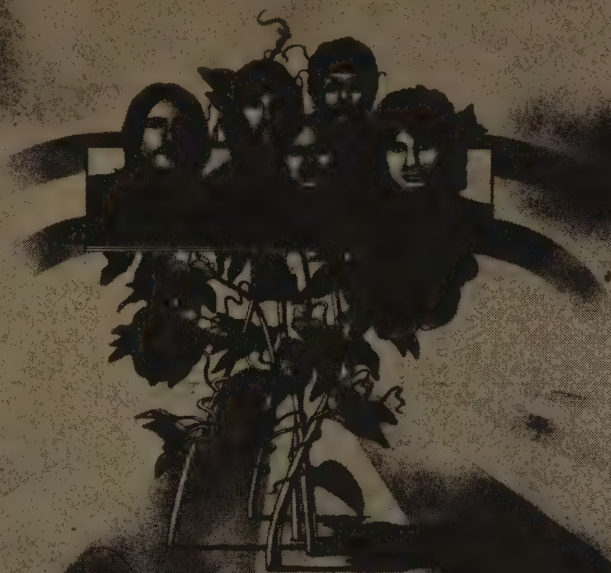
and roll: "The Girl Can't Help It", "Rockin'
Pneumonia And The Boogie Woogie Flu",
"Something Else", and "Pistol Packin' Mama".
(On second thought, I'm not sure where "Pis-
tol Packin' Mama" comes from). All of the
numbers are done with a sense of humor -
something that's needed in these rock revolu-
tion years - and a delicate sense of how you
balance a Duane Eddy lead line on the bass
strings with today's audience.

The Flamin' Groovies are my kind of good
clean fun. I think you'll enjoy the album. (Epic
BN 26487).

Described on the cover of the album as
"spontaneous jam sessions recorded live at the
travelling rock festival", The Flying Bear Me-
dicine Show is a combination of a number of
groups, all recording for Mercury Records
labels, who toured together to promote them-
selves and their recordings. Included are Linn
County, Buddy Miles Express, Sir Douglas
Quintet, The McCoys, Shades Of Joy, and Group
Therapy. I don't know if the jam sessions that
make up the album were spontaneous or not,
but they are certainly perfect examples of the
competent jam. Now, you ask, what is a com-
petent jam? Well, it sounds like everybody
knew what they were playing and some of them
knew why. If you dig super star jams, which
to me is like digging chrome plated plastic,
then put this album in your collection and
groove on it (you groove on things by mutter-
ing 'groovy, groovy' in time with the beat).
If, however, you're really into music, I can only
say that this LP is interesting since Sir Doug-
las and The McCoys are on it and historically
it's worth having. (Smash SRS 67125).

The first time I heard a song called "Lou-
isiana Man", it was done by The Kaleidoscope.
I loved the tune and the group told me that it
was originally done by Doug Kershaw. I heard
the song again on a Bobbie Gentry album who,
I don't dig, and still liked it. Then Johnny Cash,
who wrote the liner notes for the album, had
Doug Kershaw himself on his television show.
There he stood like a character out of Wash-
ington Irving dancing about on stilted legs and

RENAISSANCE



swinging his violin about like it was glued to his right hand. He sang "Louisiana Man" that night and I guess a lot of people enjoyed him. Including Warner Brothers who have just released "The Cajun Way".

As Johnny Cash says in his liner notes, "He's been a long time comin'". But he has arrived, at least on record. The album is enjoyable. I wouldn't say that any of the other tunes stand up to "Louisiana Man", but that's a classic so I'm not disappointed that the rest of them don't. I kind of think of Kershaw as a Cajun Joe Tex. He sings his type of music like Tex sings soul, with a smile and a sense of the humorous that surrounds all of us. (Warner Brothers Records 1820).

Now we get into the heavy stuff.

Now we get into the heavy stuff?

Yes, yes Renaissance is here, along with King Crimson, Led Zeppelin, and whoever else you'd like to fill in, I'll just put in an etcetera here. I've always felt that the Yardbirds were one of the most under-rated, avant garde, progressive groups that ever breathed. Now they are gone forever, but their ghost remains with Renaissance. By that I don't mean that Renaissance is simply the dregs of a good group, no. Renaissance is an entirely new thing, but what ex-Yardbirds Keith Relf and Jim McCarty have brought to the group, is very yardbirdish. Mainly, Keith's vocal phrasing and songwriting are the same as some of the Yardbird's finer compositions and it is good to hear that voice again.

The context in which you'll hear Keith singing is a little strange. It is classical, Sunday afternoon FM music. Pianos bearing down on your skull and that chamber music flow that always made me realize that our music is the

first kind that really made you want to get up and dance and rock and roll and all that stuff. I've listened to Renaissance again and again, and like all good classical music, I can't remember anything I've heard. I can name any Ike and Tina Turner or Beatles song after one listen, but classical just doesn't stay with me. And this album, except for Keith's voice, doesn't stay with me although I have a feeling it is one of the nicest lps to come out in a while. (Elektra EKS-74068).

If Otis Redding were alive today and would listen to my suggestions, I'd have him record two songs: a slow version of "Judy In Disguise", and an upbeat version of "Jesus Is A Soul Man". As far as Lawrence Reynolds is concerned, I'd suggest that he stick with country and western material. Reynolds' super hit "Jesus Is A Soul Man", was a nice gospel type sound. But his album only picks up on the country and western elements of the tune in the other material. Included are "Love Of The Common People" (not bad) and things like "Skip A Rope". Be forewarned, this isn't exactly what you'd call a rock album. (Warner Brothers 1825).

I hate to admit this since it seems a little late, but I'm beginning to suspect that Love is the best rock group in the United States. Even taking the Jefferson Airplane into consideration, I think that Arthur Lee has written and recorded some of the most fantastically intangible compositions ever produced by the human mind - which makes my comparison with "Together" and other Airplane standards valid, I think. But whatever, on with the album review: "Love Out Here" is their first effort for Blue Thumb and a double album as well.

(continued on next page)



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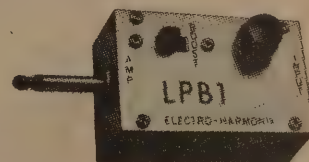
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(continued from previous page)

I think that "I'll Pray For You" is magnificent and everything else is just as good. A fine album that you'll play continually. (Blue Thumb BTS 9000).

While I'm on about Blue Thumb Records, I must mention their LP by Robbie Basho. Basho has been playing guitar for number of years

now through some small labels and even smaller selling albums. This LP should introduce him to the general public. He plays very straight very nylon stringed guitar. If you dig that kind of thing, you'll be knocked out by Basho. Listen. (Blue Thumb BTS 10). The album is called "Venus In Cancer".

There it is, another month of not reviewing all the albums that sounded good enough the first time to play again. And now on to the readers reviews. ☐ Richard Robinson.

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Lawrence Reynolds

Jesus is a Soul Man

"SSSH"/Ten Years After

"SSSH" by Ten Years After is the result of learning from your mistakes. Ten Years After has finally put the individual flashes of brilliance which have been present in their first three albums into one very tight album. They have to rank with Led Zeppelin in being able to put rock and blues together and producing a sound that moves the head, heart, and feet.

"SSSH" opens with "Bad Scene", a song that changes rhythm time. It opens with Chick Churchill leading the way as he bangs his piano Jerry Lee Lewis style. Then it goes into a heavy blues riff which soon becomes the same opening but this time Alvin Lee leads the way showing his excellence on guitar. Next is "Two Time Mama" an old time blues thing with Alvin Lee playing bottleneck. Following is "Stoned Woman", a good rock-blues number with Leo Lyon's bass keeping the song driving. Next comes what I call the best cut on the album, "Good Morning Little School Girl". The whole group contributes to this blue-rock classic. It's too bad that the whole album was banned in some places because of a couple of lines in "School Girl".

The second side (as well as the first except for "Good Morning Little School Girl") are all Alvin Lee compositions, the best being the last two, "The Stomp" and "I Woke Up This Morning". The start of the "Stomp" reminds one of Canned Heat's "Boogie", but soon the trade marks of Ten Years After are heard. Driving drumming of Ric Lee, the hard bass of Leo Lyons, the smooth pull-it-all-together organ of Chick Churchill, and of course the great guitar and bluesy deep singing of Al Lee.

All in all, this album is a must for every Ten Years After fan. It is by far their best and will be hard to follow up. If you like rock, blues, great guitar work, or you just want to try something new, try "SSSH".

Steve Goff

Clarksburg, West Virginia

Ramblin Jack Elliot

Despite my initial dislike for your new system of Platter Chatter, I still like the old way better, I feel I should put my two cents in on an excellent album by Ramblin' Jack Elliot (Prestige Stere 7721). To folk music fans Jack Elliot is certainly no stranger, his music like the spirit of America will live on forever, the songs most of them traditional are beautiful, "Fast Virginia Blues", a classic in folk music, is here, along with songs Jack learned from Woody Guthrie, Frank Hamilton, and Todd Feltcher. Like "Sadie Brown", "South Cost" and "Candy Man". Your parent might know some of these songs from their youth, some you may know from their recordings by Kaleidoscope ("The Cuckoo"), Richie Havens ("San Francisco Bay Blues"). This album is a must for folk music lovers. Buy it.

Joe Daniel

Dallas, Texas

Charlatans/Tongue & Groove/Dan Hicks & His Hot Licks

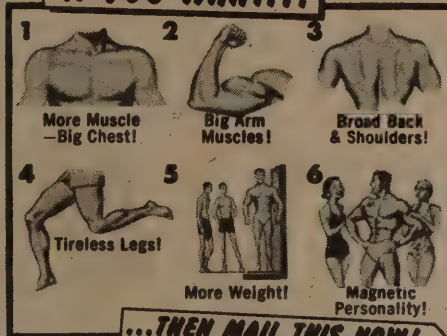
These albums should be of interest to anyone who follows the San Francisco bands, and rock
(continued on next page)

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(continued from previous page)

scene in general. Those looking for something a bit different will be rewarded by this trilogy. The Charlatans were the first of the underground groups in San Francisco, pre-dating the Jefferson Airplane. In '65 and early '66 they even had top billing over the Airplane. When the local bands started recording, The Charlatans held back, refusing to sell out. They did make a single for Kama Sutra, "Codine" b/w "32-20 Blues", then Dan Hicks, the drummer, and Mike Ferguson, piano, split to form their own groups.

The original group added Darrell De Vore and Terry Wilson, and their album has the most variety and depth of the three. One of the best rock versions of country and western material is the Charlatans' treatment of "Wabash Cannon Ball". This album also has blues: "The Blues Ain't Nothin'", jazz: "Time To Get Straight", and folk-rock: "Alabama Bound". All but three of the eleven tunes were written by members of the group.

"Tongue & Groove" is the heaviest of the three and can best be described as 'funky'. The group features the vocals of Lynn Hughes, a grossly under-rated blues singer. She's backed by the Honky Tonk Barroom piano of Mike Ferguson, and the clean cut guitar of Randy Lewis, who sounds a bit like Albert King in places. Highlites include "Mailman's Sack", which gives Charlatan bassist Richard Olsen and studio drummer Eddie Hoh room to spread out. Miss Hughes best tracks are "Cherry Ball" and "Rocks For My Pillow". The band also does a fine updated version of the Coasters' "The Shadow Knows".

Dan Hicks "Original Recordings" is the strangest album of this group, or any group of records. For that matter, the band is into 1930-1940 swing music, but with 1970 dope lyrics....sometimes, as on "Junkies Ball", but sometimes not, as with "Mike Shakin' Mama". "I sat down at the counter, with the menu in my hand..." Sid Age on violin and Jaime Leopold on bull fiddle are outstanding, and Jon Weber's lead guitar shows that this isn't really 'old music'. The vocals are done to perfection by Sherry Snow and Christina Ganchar, two chicks who seem to live in the era they sing about.

Any or all of these unusual albums provide a welcome relief from the "Super-Heavy-Acid-Rock-Blues" crowding most collections these days.

Michael Henson
Gunnison, Colorado

"Living The Blues"/Canned Heat

The album is "Living The Blues" by Canned Heat, a double album. It contains a side of regular songs for 23 or so minutes, a side of 'collage' for about 25 minutes, and the other record is a 40 minute live thing called "Refried Boogie", 20 minutes on a side.

The album is kicked off by a jumping blues called "Pony Blues", which makes you want to get up and dance. Bob "the bear" Hite demonstrates his soulful bluesy singing delivery on this one, backup by a hard-rock rhythm. The next track is "My Mistake", a softer blues by Alan Wilson and he also sings it. I didn't like it at first, but it grows on you after a while. Wilson to me sings much softer and quieter than any blues artist I can think of

offhand, and for this reason his songs always come off soft. Following this is Sandy's Blues, a 7 minute song of the real blues. The Bear pulls up the lyrics from his diaphragm and throws them out so soulfully, it makes you want to sob along with him. Towards the end of the track, The Bear tells why he is singing the blues, and about his little girl from Cleveland. This song is one of the best. The next one is "Going Up The Country", the Top 40 hit. Alan Wilson also wrote and sang this, and it is his best vocal. The song is not my favorite, but it makes you tap your feet unconsciously while it's on. After 'going up' is "Walking By Myself" and there's some mouth organ on this that almost sounds like horns, and I thought it was at first. The harmonica is extremely good with a funky rhythm to back it up. The last track is called "Boogie Music", but I think it's more soul than boogie, what the Heat are famous for. As the previous 5 cuts, this one generates the same type of excitement and rhythm.

Side Two begins with a 5 minute boogie called "One Kind Favor" and this is my favorite with maybe "Pony Blues" exceeding it. There's nothing great about it, it just grabs me as being the best boogie thing around. The high light of the song is, naturally, Bear's vocals. He is fantastic. The next is the collage I mentioned before. It is called "Parthenogenesis". The whole thing starts off like a symphony orchestra then fades into a jaw-harp as described on the label. Finally this goes into a fine boogie - subtitled "Five Owls" which really is a spine tingling jump. The bass and mouth organ blend so naturally, not to mention the fine rhythm guitar deep in the background. This is just a short part of "Parthenogenesis" with overdubbing on the harmonica. From this it goes directly into another part of "Parthenogenesis" called "Bear Wires". This is just the Bear singing and a piano. Then, all of a sudden, it goes into an African type beat on congas and Fito (Canned Heat's drummer) on a great drum solo. Being a drummer, I listened carefully to his style. I came to two conclusions: No. 1 — he is one of the best drummers around. And No. 2 — it was overdubbed twice: he played once then you could tell (from the fine stereo separation) he had played a second time over the first, making it sound like two drummers. The rest of the cut was various guitar things, another short boogie, then ending the same way it began.

The other record is just that: a forty-minute boogie cut in half for one side, and the other side on the flip. Two faults are on this: 1 - it's too long. 2 - the guitar solo beginning side four is long and monotonous, finally ending by going back to the beat and the same chords. What it is, is a continuation of "On The Road Again" which is on the Boogie album. The beat is catchy, but the length is too much. This is about the largest fault on the whole album. What makes the whole thing bearable is a fine rhythm section in Fito and Taylor, and some good vocally, though lousy words, by the Bear.

However, this really shouldn't stop you from buying the album; I enjoyed it, and I think any blues-boogie fan will.



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Communication

by Dom Petro

LOVE seems to be everywhere. All of us have an opinion of love, yearn for it, reject it, vaguely fear it, or at least have some contact with it in one of its varied forms. Love is so much a part of the story or movie plot that it is actually taken for granted when he meets her. Love has such a fascination for us that it is put before us in many shapes and colors. Some of us fear it just as some of us have a mistaken idea of just what it is. Let's try to examine it with some objectivity so that we might try to straighten our sights on this elusive feeling.

Love is a feeling of strong affection—to take delight in —. The dictionary also states love regards with the affection that is "—characteristic of sexual relation—tend to thrive in — appreciate — delight — crave presence of — to please and promote the welfar of — devotion and attachment".

That's saying quite a bit. And it seems to describe the area love covers rather fully. Do the many movies, novels, TV stories describe it in action? Do they really convey the large area covered by the above definition? Or do most of these stories merely show how man obtains woman and the love is implied? And then we gather that the man's struggles are worth the woman? So she must be beautiful. But what if in life we met such a woman and she was ONLY beautiful? If the nature of the person is grubby, selfish, or mean, then all the beauty in the world will be nothing in a few days or weeks.

Yet we dream about it and vaguely connect beauty with it. Since beauty is wonderful to see, yet not all that love involves, we must examine the idea of love's objectives, if we can. But love is supposed to be blind and simply points and wants desparately. It's a strong emotion and doesn't need any objective but the loved one. Really? You know it isn't as simple as that.

Look at the kinds of love: Parental love, love of friend, books, country, music, place, work, stamp collection, Nature, or what have you. These can be fine, inspiring and dedicated — OR — mere possessiveness. Note the difference! It is all the difference in the world. When we examine love in these other areas we can see POSSESSIVENESS is not the main feature but in fact — a love killer.

Strong feeling. Fascination. Sometimes a strong feeling is mistaken for love. But there are OTHER strong feelings. Fear and even Hate can be strong. Yes, these can be mistaken images.

Association. Habitual association gradually excluding other persons and areas of new acquaintance until we are left with this one person and this one person MUST be IT. Yes, providing all other considerations are met with.

Loyalty. We have a natural sense of loyalty. This is both desirable and good in every way. However, sometimes we are loyal because we simply happen to be with this or that person at this or that time. How many marriages are made and broken or tolerated with grinding boredom because of this mistaking loyalty for love. We must distinguish between loyalty and love. Love must and can contain loyalty. And sometimes loyalty can lead to love but loyalty alone is not love.

Yes, there are so many ways we can be mistaken in love. The strong emotion involved blinds clear vision and we also feel that if we examine it objectively we are guilty of cold bloodedness which will extinguish the flame. Yet life is there to be lived and this involves many practical considerations. Good healthy love takes these practicalities in stride and actually enjoys them but a dubious love cannot or will not cope with them and ends up nowhere. Yes, strong emotions can be aroused by the circumstances we happen to be experiencing at the time. The music, the friendly crowd, the very atmosphere... These certainly can be beautiful and no one could deny that love can well be born in beautiful circumstances. The soft lights and music however, are only a beginning.

Then there is the "—getting away from —". The school, or home, or job are such that we feel any change would be an improvement. This is a really tricky one. Under conditions of boredom a person hungers for attention or diversion. The more the hunger the more danger of "straw-grabbing", of seeing more in the attention than is really there, of really jumping from frying pan into fire. Don't let your loneliness or hunger for attention deceive you. As a matter of fact your senses should be sharpened so that you can detect the true from the false.

Then there is the cultural standards of beauty and acceptance. He or she is really IN. Clothes, manners, speech — so irresistible. But we know it is entirely possible to buy the clothes and car, affect the manners and speech, so we must watch this one. Affected mannerisms wear off and when they do we might not like what we see.

Then there is sex, that great emotional tempter. If this was love — so, so many would be happy! And curiously enough, the striving after this as a standard of love is endless and frustrating. Why? First it is a strong appetite and involves strong emotion all of which is grossly distorted and blatantly played upon in so many ways today that it is very difficult to separate the fact from the filth. Sure it is a strong drive, but so are other drives. As far as love is concerned

sex is a strong and immediate emotion which deceives many but it is still only an appetite and relentless TIME shows this to us without mercy whenever we mistake sex for love. Constant overindulgence leads only to boredom and impotence. ANYTHING in excess palls. The Greeks knew this and wrote of the GOLDEN MEAN — the "just enough". This idea irritates us when fierce appetite is there, but hold on! If wild excess means ruining the appetite and replacing it with cynicism or downhill rushing after kicks because of guilt or boredom then a little thought would payoff big dividends at this point.

Some think it's only technique. But these can become mere unfeeling exercises. If straight, thoughtful, tender affection does not go with it — it dies and becomes a cold exercise. If we think of hunger for food as an analogy, you can imagine being so hungry that a plain cheese sandwich can become so beautifully delectable. Not gorged — or eating 37 of them either! Just eating, savoring, and enjoying.

Check the 2nd paragraph again. Note, "—tend to thrive in — appreciate — please and promote the welfare of —". Oh yes, sex is there all right but these other factors are just as important. Sex is meaningless without them. Love involves pleasure in the other's welfare. It is NOT possessiveness but involves daily delight in the other. LOOK UP THE WORDS AND MAKE SURE YOU REALLY KNOW THEM. Do not apply casual or cynical definition to them.

Love is not slavish devotion. You don't want your loved one replacing your dog. Sex is not love any more than the act of eating means health — what and how do you eat? Love is not merely strong emotion which can rise AND fall — many times staying down. Love has staying power. Love is not habit but a delight in the repetition and refinement of daily experiences with the loved one. Love is not loyalty but includes it. Love is not escape so much as arriving, many times quietly, sweetly (YES ** SWEETLY!) and without ferocity. Love is not a single experience but a constantly repeated falling in love with this person. Love is not a fashion but is its own style belonging to the particular lovers. Love is living growth and encouragement of it — the other's growth and happiness which is the other's reward.

Love works with TIME. A very old couple walking down Broadway in the 70's. They are so old they hobble. They are holding hands and he's whispering something to her and she is smiling and chuckling with pleasure. Love has tender and humorous concern, not sentimental schmaltz! Love is healthy, involved, concerned, and growing.

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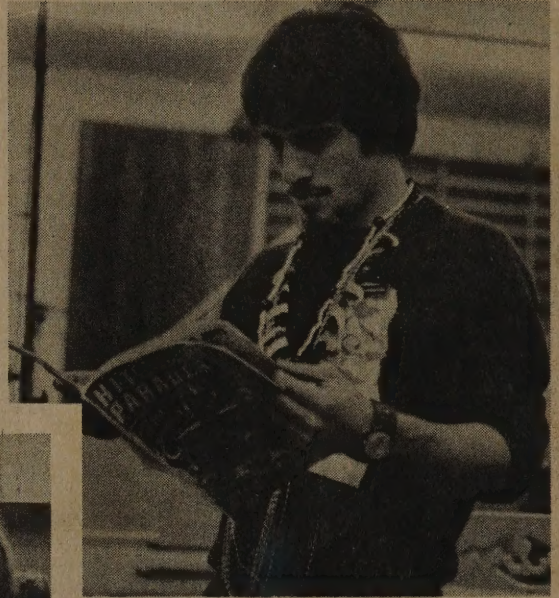
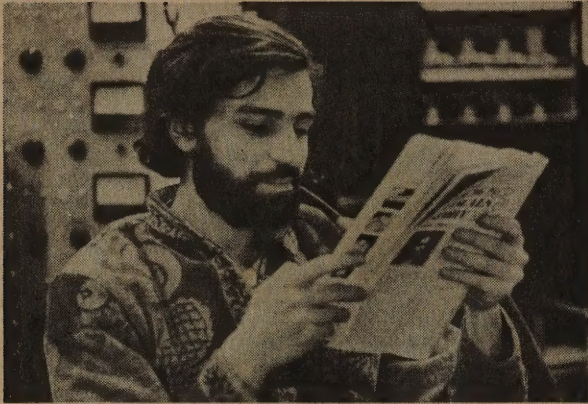
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